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HISTORY OF
THE
AMERICAN THEATRE

Barrett 74. 0054

Banana 76. 0056

HISTORY
OF THE
AMERICAN THEATRE:
NEW FOUNDATIONS.

BY
GEORGE O. SEILHAMER.

PHILADELPHIA:
GLOBE PRINTING HOUSE.
1891.

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TO
ALBERT M. PALMER
THIS VOLUME OF
NEW FOUNDATIONS
IS INSCRIBED BY
THE AUTHOR,
IN TESTIMONY OF HIS TASTE AND SKILL AS A MANAGER,
AND
HIS EARNEST INTEREST IN THE HISTORY OF THE
AMERICAN THEATRE.

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A History of the American Theatre:

NEW FOUNDATIONS.

CHAPTER I.

AMERICAN STROLLERS.

ENGLISH ACTORS LOOK TO THE WEST—THE KENNAS—VAUGHAN'S MISHAP—"WALKING STEWART"—MRS. GARDNER—AN AMERICAN WANDERING PATENTEE—SIGNOR TRISOBO—MCGRATH AND GODWIN—VIRGINIA STROLLING—MR. AND MRS. SOLOMON.

DURING the first forty years of the American theatre there was little change in the composition of the company that supplied theatrical entertainments to the few towns that could support a theatre at intervals; but even before 1792, when the Old American Company was reorganized, English strollers began to make their way to the United States. What the crown had lost Thespian royalty determined to reconquer. As early as 1783 one of the London newspapers said that as a taste for theatricals was beginning to prevail in America, English actors may yet have one chance more—perhaps two or three on that continent—if they differ with the managers of the British

theatres. Three thousand miles, it was said, is a great journey; but that is nothing to a willing mind, spurred on by the goad of expectation. English notions of American theatrical possibilities at that time were misty, as is apparent from a paragraph printed in the *Morning Post*, in February, 1783, in which it was said that Mr. Hallam, brother to Mrs. Mattocks, had lately had a letter from the American Congress inviting him to the direction of three theatres—namely, New York, Boston and Philadelphia. "A gentleman is now in town," the *Post* said, "raising some theatrical troops for Mr. Hallam at handsome salaries;" and that journal added, "the war being now over, Congress has given him a genteel invitation to recompense him for his honorary banishment." Notwithstanding this theatrical lie, that would have done no discredit to the "press agent" of a century later, Mr. Hallam seems to have met with little success in procuring recruits; and when English actors and actresses began to arrive on this side of the Atlantic, he was slow to accept them. In spite of Hallam's disinclination to allow an invasion of the Old American Company's monopoly, the forecast of the London paragrapher proved well founded, and before the close of the century many of the London favorites of the decade succeeding the Revolution found their way to the United States.

In the first decade after the Revolution the earliest of the theatrical adventurers who found their way to America was the Kenna family. Mr. and Mrs. Kenna were actors of experience, and it may be assumed they were the Mr. and Mrs. Kenna to whose company Mrs. Entwistle, the mother of Harriet Mellon, was attached for a number of years, 1777 to 1783. In America, as in England, Wales and Ireland, the Kennas were itinerants. Mrs. Kenna especially seems to have been a woman of many resources, both as an actress and a manager. She

was equally ready to play all the leading roles in a drama, male and female, herself, or to teach them to unpromising candidates for public favor. Her labors, it must be confessed, were not always crowned with a success that honored them. The difficulties she had to contend with are illustrated by a misfortune that befell Mr. Vaughan one night at the theatre in the Northern Liberties, Philadelphia. A ludicrous actor named Purcell had advertised "Othello" for his benefit, the beneficiary appearing as the *Moor*. Vaughan had agreed to recite the famous epilogue, "Bucks Have at Ye All," between the play and the farce. Purcell's acting, unfortunately, resulted in an unceasing roar of laughter. This paved the way for Vaughan's downfall, for his habits were convivial, and during the play he devoted himself with great ardor to the flowing bowl at the "Noah's Ark" in the neighborhood of the theatre. When he came on the stage his condition was apparent to the audience, and there was a hiss. Undaunted by this mark of disapprobation, Vaughan began :

Ye social friends of claret and of wit,

when the hiss was repeated. Vaughan looked among the audience with indignation as if trying to discover the offenders, stamped on the floor, clenched his fist, and cried out in a loud voice, "Damn you, ye blackguards, I wish I had you here—I'd soon settle you." For once in his life poor Vaughan could say that the house rose at him, and the indignant elocutionist was pelted off the stage. Purcell, however, was equal to the occasion. He came forward with an apology. He hoped, he said, the ladies and gentlemen would not go for to say he was at all to blame—it was all Dr. Vaughan's fault—for though he had promised to keep sober till the play was over, he got as drunk as David's sow before it began. This unique harangue, as meritorious in

its way as Purcell's performance of *Othello*, had the desired effect, and it was agreed that Vaughan should be allowed to recite the epilogue without hissing. The promise was kept; but when the epilogue was finished, the drunken actor was pelted off again with the fury of a cloudburst. When it is remembered that Vaughan was for a number of years the principal member of the Kenna company outside of the Kenna family, some of the difficulties that beset this earliest band of American strollers will be appreciated.

Perhaps the most remarkable of the first appearances under the auspices of the Kennas was that of John Stewart, better known on both sides of the Atlantic as "Walking Stewart." Stewart was the son of a linen-draper in Bond Street, who placed him at the Charter House for a classical education, and in due time secured him a writership in the service of the East India Company. His representations of the abuses of the service receiving no attention, he conceived himself at liberty to quit the company's employ and seek employment among the native powers in India. This resolution he carried into effect, and served both under Hyder Ally and the Nabob of Arcot. The Nabob being in arrears for salary and seeing no hope of payment, Stewart resolved to return to Europe. After his reappearance in England he wore for a time the Armenian habit. He remained there only a short time, making his way to America, where he delivered eccentric lectures upon an eccentric philosophy of which he was the apostle. When Stewart returned to England, from India, he had £3,000 besides his claim against the Nabob of Arcot. This he deposited in the French Funds before his departure for America, in consequence of which he was reduced to so low a state in this country that he asked a very rich man whom he had known in India to allow him to sit by his

kitchen fire, and to grant him a johnny-cake daily for food, both of which requests were refused. Stewart made two visits to the United States, the second being undertaken in the belief that the growth of French Revolutionary principles would destroy all regular government and give ascendancy to the mob; Stewart believing, according to John Taylor, that America was the only secure asylum for the friends of order and rational freedom. It was during this second visit that he made his *debut* at the theatre in the Northern Liberties as *Altamont* in the "Fair Penitent" and *Captain Fitzroy* in the "Poor Soldier" on the 14th of November, 1792. Stewart again returned to England, however, and was contemplating an appearance as *Macheath* in the "Beggars' Opera" at the Haymarket Theatre, but luckily the fortunate adjustment of his affairs with the late Nabob, by which he came into possession of £16,000, frustrated this design. Although Stewart was a great traveler, he was not an observer of the manners and customs of the people, his "Travels to Discover the Sources of Moral Motion" being wholly devoted to the principles of justice and morality in the countries that he visited.

Soon after the advent of the Kenna family came a solitary adventurer, Mrs. Gardner, to try her fortunes in America. She never obtained recognition here; but in her day she was a distinguished actress. When Foote was the manager of the little theatre in the Haymarket she played the heroines in most of his productions. Subsequently she went to Jamaica, where she lived for a number of years, and managed to save a small fortune. In 1782 she returned to England, carrying with her in rums, sugars, etc., the provision she had made for her declining years. Unfortunately her little all was lost at sea. There was no resource left to her but to return to the stage. Her re-entry

was made at the Haymarket for Mr. Wilson's benefit, on the 13th of August, 1782, as *Mrs. Cadwallader* in the "Author," a character in which she had been without a rival. Three days later she appeared in the farce of the "Female Dramatist" for the benefit of Mr. Jewel, the treasurer, but she did not succeed in obtaining a London engagement. It must have been previous to this that the incident related by John Bernard in his "Retrospections of the Stage" occurred in Dublin, if it occurred at all. She was, it appears, a member of a company that had been playing at Cork and Belfast under two moneyless managers, and undertook to play at Dublin in opposition to Crawford and Daly. The season ended abruptly; and Mrs. Gardner, unable to pay her debts, determined, as she could not satisfy her creditors, to elude them. In this she was assisted by some of her Dublin friends. Her illness and death were announced in the newspapers, to the dismay of numerous tradesmen, and preparations for a funeral were made with many demonstrations of sorrow. In the meantime a lady who very much resembled her took passage on a Holyhead packet, and two days afterward was drinking to Mrs. Gardner's repose in lodgings near the Strand. Mrs. Gardner, however, again returned to Dublin, where she gave the entertainment that she subsequently presented at Charleston and in New York.

The most remarkable itinerant of this period, however, was Christopher Charles McGrath. McGrath was the typical stroller of his epoch. He was a poet and singer as well as an actor; something of a dramatist as well as a manager. Godwin, under whom he had made his *debut* at Charleston in 1786, maliciously described him in a Baltimore paper as a spoiled priest, turned itinerant player—"capable of doing up a smart piece either in prose or verse." In 1796 McGrath advertised proposals for publishing his "Miscellaneous Poems,


Theatrical Pieces," etc. The work was to be in one volume, printed by Thornton at Dumfries, Va. The price was one dollar. "Any description or comment on the above design," the poet and comedian said, "would to many frequenters of the Virginia and Maryland theatres be altogether superfluous. The author has professionally brought forward several of his pieces in both States, and to the approbation with which they were occasionally honored he must now appeal for the hazard of a publication." Whether the publication was actually made I have been unable to ascertain. I have, however, met with some of his pieces in the newspapers. The *Oracle of Dauphin* printed one of his songs, addressed to Washington and Adams, and sung to the tune of "Nancy Dawson," which contained the following stanza:

May his successors ever be
What in immortal George we see,
The guardians of our liberty,
Protectors of their country.

This at least shows his patriotism. For the Fourth of July, 1798, McGrath wrote an "Address to the Young Men of America," in which he sang:

With jealous eye has Europe long beheld
This blooming paradise from war withheld;
Its trade extending thro' the peopled world,
The eagle tow'ring and the sails unfurled.
Abounding harvests smiling o'er the soil
To pay luxuriantly the farmer's toil;
In laws and constitution standing high,
Cemented all by unanimity.

Mr. McGrath, it is clear enough, was not a great poet. He seems, however, to have been an energetic manager in his way. In 1791, assisted by Mrs. McGrath and such local talent as he could procure, he gave performances at Hagerstown, Md., his repertoire comprising Dodsley's "Miller of Mansfield," Foote's "Devil Upon Two Sticks,"



Fielding's "Miser," Young's "Revenge," Vanbrugh's "Like Master Like Man" and Tyler's "Contrast." From this it may be inferred that he was the first American "pirate" of American copyright plays. On the 19th of November, 1792, McGrath's company of comedians gave a performance at York, Pa. Mr. McGrath in a card in the *Herald* thanked the "respectable citizens of York for their patronage, hospitality and support," and promised to repeat his visit. In September "An Eye-Witness in the Gallery" wrote to the newspapers from Lancaster that a part of the Old American Company had played there two months past. An honest countryman who had never seen a play was so wrought upon by the distress manifested by Miss Smith as *Jane Shore*, that he left his seat to go out and buy her some cakes that she might not die of hunger. This Miss Smith appeared in Boston in the Autumn under Mr. Harper's management, and afterward became Mrs. Harper. She was never with the Old American Company, but was probably McGrath's leading lady. In September, 1793, McGrath was at Baltimore with a company that he called the Maryland Company, giving performances at the New Theatre. On the 16th, which was the last night but one of the engagement, when he presented Henry's "School for Soldiers" and the "Miller of Mansfield" for Mrs. Kelly's benefit, he recited the "Epilogue in the character of Nobody with a hint to Somebody" between the play and the farce. On the 20th, McGrath advertised a second benefit, postponed to the 23d on account of the illness of one of the performers, when he presented the "Carmelite," an interlude from the "Good-Natured Man," and the farce of "Three Weeks After Marriage." In June, 1796, McGrath was at Norfolk, where he gave a concert at the borough tavern on the 29th, "the theatre being under repair." With

Mrs. Graupner, McGrath had assisted Signor Trisobio in *trios* and duets at a concert at the new theatre on the 16th. Trisobio advertised himself in the Norfolk *Herald* as from Italy. He claimed to have been three years in the service of the Queen of Portugal in the royal chapel, and to have sung in the concerts of ancient music in London before the royal family. In December, 1798, McGrath was at Harrisburg, where he produced the "Provoked Husband" and "Lovers' Quarrels" on the 13th, and later "Douglas," "Love and Latin" and the "Citizen," the "characters by young gentlemen of the town for their amusement." Between the play and the farce on the first night Mrs. McGrath recited the epilogue, "Belles Have at Ye All;" and the entertainment closed with "The Jockey Club; or, Jockeys of All Trades," described as "Mr. McGrath's dramatic whim." Preceding the play on the last night, McGrath delivered a patriotic address to the Sons of America in the character of an American tar. Mr. McGrath died at Reading, Pa., on the 23d of February, 1799.

In the earlier part of this epoch McGrath had a rival in the person of Mr. Godwin, under whose auspices he had originally appeared at Charleston. Godwin apparently had agreed to appear at Baltimore during the McGrath engagement there in 1793, but he left the city abruptly and went to Annapolis, where he announced in the *Maryland Gazette* of the 19th of September that he proposed and had long wished to settle in that city with his family. Godwin's abrupt departure called out a caustic communication from McGrath, printed in the Baltimore *Evening Post* on the 16th. To this "rhapsody of invectives against Mr. Godwin," one of Godwin's friends, "Toby Tickle," replied on the 18th, claiming that Godwin's theatrical abilities and character in private life were fully equal, and he believed superior, to

his assailant's. "I have known Mr. Godwin near ten years," his champion wrote, "and always found him to be much of the gentleman; and I can further say that in the line of his profession—the tragic walk—he has not his equal in America." A train of unforeseen embarrassments, it was claimed, occasioned Godwin's retirement to Annapolis, where he was waiting in expectation of being able to accumulate a sufficiency to pay off every demand that might be brought against him in Baltimore or elsewhere. To this McGrath replied with vigor, avowing full responsibility for the attack on Godwin, saying that Godwin's departure from Baltimore on the very day advertised for his performances was an imposition on the public, an escape from justice and a direct stab at Mrs. McGrath's benefit. McGrath added that on a previous occasion it was by a mortgage on his own property that Godwin's release was secured when he was locked up in jail. More than this, McGrath's bitterness toward Godwin was exhibited on the occasion of his second benefit in Baltimore, at this time by his choice of the interlude from the "Good-Natured Man"—a creditor in the hands of a bailiff. This gave great offense to Godwin's friends, but in a card McGrath declared that it was given *verbatim* from the book—not a line was foisted in. Godwin, however, was not always as loyal to his author as McGrath seems to have been on this occasion, for on the night that McGrath intended to present the interlude from the "Good-Natured Man" at Baltimore—September 20th, 1793—he was advertised to appear at Annapolis in the "Beaux' Stratagem" and "Lethe," his version of Farquhar's comedy being "a new edition, corrected and rendered pleasing to the most refined taste." I find no mention of Godwin after this last desperate effort until 1796, when he appeared at the City Theatre in Charleston as *Lovegold* in the "Miser," on the 28th

of June, his first appearance there, the bills said, in ten years, when he delivered an address relative to his performing in that city several years past, with a humorous description of certain cities he had visited. One fancies he can catch a glimpse of this address in a prologue recited by John Bignall, at Richmond, in 1792:

In Baltimore I found congenial spirits,
Oh, could I worthily proclaim their merits;
They frolic'd, danc'd and sung, and boldly roar'd,
And "keep it up" was the perpetual word. .
But Philadelphia every praise demands—
She boasts determined hearts, and heads, and hands—
Hearts which will pay for claret and champagne,
Heads which the former night's debauch disdain,
And hands, untrembling, which the glass sustain.

And what better could Godwin have offered to Charleston than the sentiment of Bignall's lines of universal application:

Thou city, foremost in the Union found;
For beauty, wit and gallantry renowned;
Thy patient sons the wreath of merit claim,
And genius consecrates each hero's fame.

The Virginia towns at this period, although Bignall thought

Too many Madisons in them are found,
Instead of fun, who study now the nation,
And talk of politics and reformation,

seem to have been overrun with strolling players. Among these Alexandria was prominent. A certain, or rather an uncertain, Mr. Fitzgerald was there in November, 1793, giving performances in Fullmore's Long Room. Before the play on the opening night Mr. Fitzgerald delivered "A Moral Defence of the Stage," and after the farce, "A Dissertation on Lying." On the second night, it will be

LIST OF PERFORMANCES—*Alexandria*.

1793.

Nov. 7—Douglas	Home
Lying Valet	Garrick
9—Contrast	Tyler
Miller of Mansfield . . .	Dodsley
15—Roman Father	Whitehead
Poor Soldier	O'Keefe

observed, Royall Tyler's comedy, the "Contrast," was played, apparently in defiance of stage morality. No names of performers are given,

LIST OF PERFORMANCES—*Dumfries.*

1796.

April 6—Venice Preserved Otway
 Divorce Jackman
 (Mrs. Moore and Mr. Fitzgerald's
 Benefit.)
 16—Death of Major André
 Divorce Mrs. Marriott
 (Mr. and Mrs. Marriott's Benefit).

but three years later, in 1796, at Dumfries, Mrs. Moore and Mr. and Mrs. Marriott were fellow-players with Mr. Fitzgerald. Mrs. Moore may have been the actress who was with Allen at Albany in 1785. Mr. and Mrs. Marriott had

made their American *debut* with the Old American Company at Philadelphia in 1794. The full title of Mrs. Marriott's play was the "Death of Major André; or, The Land we Live In." When it was announced for performance on the 16th of April, 1796, it was described as performed but once in America. Mrs. Marriott died soon afterward.

Baltimore, as has already been indicated, was a favorite resort of strolling players, and it was besides very strong in local amateurs.

ROMP.

Barnacle Mr. Redfield
 Old Cockney A Gentleman
 Watty Cockney . . . Mr. Solomon
 Penelope Mrs. Owens
 Priscilla Tamboy . . Mrs. Solomon

On the 11th of THOMAS AND SALLY.

November, 1793, Squire . . Mr. Solomon
 Mr. and Mrs. Sol- Thomas . A Gentleman
 omon, aided by Dorcas . . Mrs. Owens
 Sally . . Mrs. Solomon

Mr. Redfield, who was with them in the first Boston attempt, and by a Mrs. Owens, played the "Romp" and "Thomas and Sally" for the benefit of Mrs. Solomon. Afterward Mrs. Solomon and her daughter, Miss Solomon, played regular engagements with the Philadelphia, New York and other companies and were recognized as legitimate members of the profession.

CHAPTER II.

THE BEGINNING AT BOSTON.

HALLAM AND HENRY'S PETITION—PLAYS AT PORTSMOUTH AND SALEM—
REPEAL MEETINGS IN FANUEIL HALL—LEGISLATIVE ACTION—NEW
EXHIBITION ROOM—POWELL—THE LAW DEFIED—PLACIDE'S PANTOMIMES—FIRST BOSTON CAMPAIGN—HARPER'S ARREST.

WHEN the Vauxhall was opened in Boston in 1785, the fear was expressed that an attempt to establish a theatre would follow. Mr. Hallam, as we have seen, had already looked with longing eyes upon that city as an addition to his theatrical territory, but it was not until 1790 that Hallam and Henry made a formal movement in that direction. On the 5th of June, their petition asking to be allowed to open a theatre was presented to the Massachusetts House of Representatives. The application of the petitioners was premature, and their prayer was promptly denied. Boston had once more escaped invasion by the profane players, and it was fondly hoped by the good people of that good town that this denial would be a final rescue from the impending evil. The players, however, were determined to obtain a foothold in New England, and in midsummer, 1792, a company of comedians appeared at Portsmouth, N. H., where the "Absent Man" and "Lethe" were given on the 8th of August before a large audience. It was said that the Governor of the State, who was at Portsmouth at the time, was only prevented by illness from attending the per-

formance, but his wife gave it the sanction of her presence. A prologue was written for the occasion by Mitchell Sewall, Esq., and

EXTRACT FROM MR. SEWALL'S PROLOGUE.

The other manager, the courteous CIVIL,
Say, is he a magician, or the D—l?
Methinks I see him with his magic wand,
Like some old necromancer circl'd stand.
He strikes the *warehouse*, and the fabric, lo!
Turns to a theatre beneath the blow.
Where hogsheads, bales, were once conspic-
ous seen
Here frowns a monarch, and there stalks a
queen;
That woods, that mountain and that beaute-
ous valley,
Were where the worthy owner once kept tally;
Where porter-men, with muddy boots, once
flock'd,
Great Chrononhotonthologos has stalked;
And where yon beauteous forms attract you,
love,
Dry-goods, tier over tier, were piled above.
Then oh! this Conjurer favor with your nod;
If you refuse, that self-same potent rod,
Which from a warehouse reared this magic
scene,
Shall turn all to a paltry store again.

spoken by Mr. Watts. The theatre had previously been used as a warehouse, and the Prologue contained an apt description of its transformation into a playhouse, which fortunately has been preserved. Mr. Watts, who seems to have been the leading spirit in the enterprise, had been a provincial actor in England, and at a later period he became a member of West's company in the South. Watts is described by Dunlap as "a vulgar fellow with a wry neck." From Portsmouth the company went to Salem, where the "Beaux' Stratagem" and "Miss in her

Teens" were given on the 11th, with Watts as *Archer* and *Captain Flash*. The "Miser" and "Thomas and Sally" followed. No restraint was attempted at Salem, and even the families of several of the clergy went to see the wicked players. From Salem, Watts carried his forces to Dorchester, and a few weeks later to Boston.

While the surrounding towns were enjoying such entertainments as the itinerant players could afford, Boston felt particularly aggrieved at being deprived of theatrical amusements. This feeling seems to have had its inception in the denial of the petition of Hallam and

Henry, and it grew so rapidly that in the autumn of 1791 two meetings were held in Fanueil Hall in favor of the repeal of the prohibitory act of 1750. At the first of these meetings, which was held on the 26th of October, the venerable Samuel Adams rose to speak against the theatre, but the meeting refused to hear him. Thereupon a frantic correspondent rushed into print in the *Argus*, hysterically asking, "Shall Europe hear, shall our Southern brethren be told that Samuel Adams rose to speak in the midst of his fellow-citizens and was silenced!—That while others who were born in season to enjoy the blessings which he earned were applauded, Samuel Adams could not be heard! Long may we remember that he rose to speak against the theatre in Boston and could not be heard. Was he in fault that he wished to speak the sentiments of his heart and to deliver the language of enlightened religion and truth? Do you blame him that he wished at death to leave his country virtuous as well as free?" This was transmuted into verse by one of the Hartford wits in No. 5 of the *Echo*, as follows:

Shall Europe hear, shall Gallia's king be told,
That Prince so spirited, so wise and bold,
Whose duteous subjects, anxious to improve
On common forms of loyalty and love,
Took from their sovereign's hands the reins of state,
For fear his royal nerves could not support the weight;
And shall our worthy brethren of the South
Be told Sam Adams could not ope his mouth?—
That mouth whence streams of elocution flow'd,
Like tail of saw-mill, rapid, rough and loud—
Sweet as honey-dews that Maia pours
O'er her green forests and her tufts of flow'rs—
That potent mouth, whence issued words of force
To stun an ox, or terrify a horse—
Be told that, while those brats whose feeble sight
But just had op'd on freedom's dawning light,
Born in the nick of time that bliss to know
Which to his great and mighty toils we owe,

Received applause from sages, fools and boys,
The mighty Samuel could not make a noise.

* * * * *

Long may our souls the fond remembrance prove,
How, with a bosom crowded full of love,
To blast a wicked stage his voice he rear'd,
And yet that thundering voice could not be heard.

* * * * *

Was he to blame when, struck by mighty death,
He wish'd, by puffing his expiring breath,
To raze the pillars of a vicious stage,
And scatter virtue in his holy rage?

At the first Faneuil Hall meeting a committee was appointed to prepare instructions to the representatives of the town in the Legislature in the matter of repeal. This committee reported at the adjourned meeting on the 9th of November, and, in obedience to the instructions then reported and adopted, Mr. Tudor brought the question before the House on the 17th of January, 1792. The legislative proceedings were printed at considerable length in the *Massachusetts Magazine*,¹ from

¹ THE LEGISLATIVE PROCEEDINGS. (From the *Massachusetts Magazine*.) Jan. 17.—Mr. Tudor called the attention of the House to the subject of the repeal of the law prohibiting theatrical exhibitions. After stating the reasons which induced him thus early to rise, he read the law above mentioned, and moved that a committee be appointed to consider the expediency of bringing in a bill for the repeal of it. No person rising on the subject, the question was called for and put, when the members were, for the committee 37, against it 69.

On the speaker's declaring the vote in the negative, Mr. Gardiner rose, and moved for a reconsideration. Some attention, he said, was due to so respectable a town as Boston, three quarters of the citizens of which had in two public town meetings voted for the repeal. If on an individual's presenting a petition, or

complaining of a grievance, he was sure to have his case committed, he could not, he said, see the justice of refusing to take into consideration the request of so large a part of the community. He thought gentlemen had mistaken the motion and therefore wished the vote might be reconsidered.

Mr. Wedgery also thought the motion had been misunderstood. He had no idea of refusing to consider the request of so respectable a town as Boston, or even the poorest in the commonwealth. The committee, he said, was not chosen to bring in a bill to repeal the law—this was quite another thing—but merely to consider of the expediency or inexpediency of so doing. Surely, said he, the House can not refuse to do this. He, therefore, seconded Mr. Gardiner's motion.

Mr. Breck mentioned that the Legislature last year had sustained the petition of Mr.

which it appears that the House at first showed scant courtesy to the town of Boston. Although this summary action was reconsidered and a committee allowed, the committee reported the repeal of the prohibitory act inexpedient, and the House sustained the report.

It was clear that if Boston was to have a theatre it must be in evasion or defiance of the law. This was resolved upon by a few men

Henry, of the American Company of Comedians, on the same subject; he could not therefore see the propriety or consistency of refusing to commit the present subject.

Dr. Jarvis called on those who voted against the commitment to come forward with their reasons therefor. Perhaps, said he, they may be so forcible as to convince me that it is wrong to commit the subject. If they could demonstrate that the object of the institution was detrimental either to liberty, morality, religion, or the rights of society, he would readily vote with the majority. But until they did this he should still vote as he had done. Mr. Washburn and several other members mentioning that the motion had been misunderstood, the question of reconsideration was taken and passed in the affirmative. For it 71, against it 33.

The subject was then committed to Messrs. Gardiner, Greenleaf, Hitchborn, Bowers, Flagg, Washburn and Kingsley for to consider and report on.

Jan. 20.—Mr. Gardiner, chairman of the committee to whom was referred the instructions of the town of Boston to their representatives to procure a repeal of the law prohibiting theatrical exhibitions, as well as the remonstrance of a number of inhabitants against such repeal, as also the order of the House to consider the expediency of such repeal, reported verbally that it was inexpedient to repeal the said law. He observed that the committee consisted of seven mem-

bers; that two were decidedly against the repeal, and that two others who voted against the report and repeal of that law as at present advised acknowledged in committee that they were not perfect masters of the subject, not being well acquainted with the whole nature and tendency of stage plays. That himself was decidedly in favor of the repeal of the law, which he considered as an undue restriction of the unalienable rights of the free citizens of this state; and that two others of the committee were for a repeal also.

Dr. Jarvis then moved that the house take up the subject matter of the report of that committee at 3 o'clock on the next Tuesday afternoon, which was accordingly ordered.

Jan. 26.—The House proceeded to take into consideration the report of the committee on the law for preventing stage plays and other theatrical entertainments, which was, that it was not expedient to repeal that law. The report was opposed in a sensible and judicious speech by Mr. Tudor; Mr. Gardiner delivered a learned and elaborate essay to prove the stage consistent with the principles of Christianity and good morals; and Dr. Jarvis displayed the blaze of eloquence in a speech pure, forcibly and refinedly ingenious. Yet all this, enforced by observations from other gentlemen, and not opposed by any other speaker, did not produce conviction on the House. On the question, Will you accept the report of your committee?—it passed in the affirmative, 99 to 44.

bolder than the rest. An association was accordingly formed with this end in view, and a committee, consisting of Joseph Russell, Dr. Charles Jarvis, Gen. Henry Jackson, Joseph Barrell and Joseph Russell, Jr., was appointed to erect a building that should be a theatre in everything except in name. Ground was purchased in Broad-alley near Hawley Street, and the building when erected was called the New Exhibition Room. This was the first theatre in Boston. It had a pit, a row of boxes forming three sides of a square, and a gallery, the theatre accommodating about five hundred persons. The structure was a temporary one, but it served its purpose before it gave way to the more pretentious theatre in Federal Street two years later.

While the New Exhibition Room was building, Charles Stuart Powell, from the Theatre Royal, Covent Garden, arrived in Boston.

MR. POWELL'S ENGLISH PARTS.

1789	
Oct. 9—	Poor Soldier Bagatelle
Nov. 7—	Miser Tailor
	9—Romeo and Juliet Peter
	13—Citizen Quilldrive
	14—Lady of the Manor Vulture
	20—As You Like it William
	Bon Ton Mignon
	27—Clandestine Marriage Canton
Dec. 10—	Hob in the Well Old Hob
	11—Way to Keep Him Sideboard
1790	
Feb. 23—	Intriguing Chambermaid, Oldcastle
Mar. 13—	Catharine and Petruchio
	Music Master
April 20—	School for Wives Chastly
Sept. 15—	Belle's Stratagem French Valet
Dec. 20—	Picture of Paris Lemonadier
1791	
Feb. 2—	Upholsterer Feeble
Dec. 21—	Bluebeard Doctor

Powell has generally been credited with being the father of the Boston stage and an actor of ability. The former he certainly was not, and if he was the latter his merit had been strangely overlooked on the London stage. His name first occurs in the Covent Garden bills, October 9th, 1789, as *Bagatelle* in the "Poor Soldier." This was his best part; but on the 17th of September, 1790, it was given to Mr. Marshall, although Powell was still with the company. Powell was three years at Covent Garden; but his last season, 1791-2, showed

him only where he began, as *Oldcastle* in the "Intriguing Chambermaid," *Peter* in "Romeo and Juliet," and the *Tailor* in the "Miser," with two new parts—a small role in the "Day in Turkey," and as the *Doctor* in "Bluebeard." After the run of the pantomime, 1791-2, his name disappears altogether; and it was then, no doubt, that seeing no prospect of advancement at Covent Garden he determined to come to America. He seems to have landed at Boston, where he advertised two entertainments to be given at Concert Hall on the 15th and 17th of August, 1792. These entertainments were called "The Evening Brush for Rubbing off the Rust of Care." The programme for the first evening comprised such themes as modern spouters, stage candidates, tragedy tailors, wooden actors, butchers in heroics, and buffoons in blank verse; with original songs, "The Tragi-comedy of Human Life," the "Roman Veteran," and the "Golden Days of Good Queen Bess," ending with a whimsical "Transformation, or Humorous Dwarf Dance." That for the second evening was announced to comprise Dr. Dodd's moral and satirical lecture on "Human Hearts;" a song, "Poor Jack;" a duet, Mr. Pick giving "a song of his own composing on the harmoniac accompanied with the violin," a Dissertation on Noses, and finally a hornpipe by Mr. Powell. The latter entertainment, however, was postponed to accommodate Mr. Placide, who was to open the New Exhibition Room, Broad-alley, on that evening. Mr. Powell subsequently advertised his entertainment at Concert Hall for the 20th and 24th of August, and again for the 13th of September. On the last occasion Mr. Powell, who was suffering from a violent cold, gave "The Evening Brush," Mr. Murray "Twins of Latona," and Mr. Watts the "Drunken Sailor." The *Columbian Centinel* devoted nearly a column to an account of this entertainment.

Meanwhile performances were given at the New Exhibition Room, under the management of Mr. Harper, of the Old American Company. The first entertainment took place on the 16th of August, when Mr. Harper delivered an Introductory Address and exhibited a "Gallery of Portraits," and the venerable Stephen Woolls contributed

M. PLACIDE'S PANTOMIMES.

1792

- Aug. 16—Bird Catcher.
 20—Two Philosophers.
 22—Old Soldier.
 27—Harlequin Doctor.
 29—Harlequin Supposed Gentleman.
 Sept. 3—Harlequin Skeleton.
 Two Philosophers.
 Grand Italian Shades.
 5—Two Woodcutters.
 10—Birth of Harlequin.
 18—Harlequin Doctor.
 24—Robinson Crusoe.

a song. Besides, there was tumbling by Placide and Martine, the latter being called "the little devil" as a sort of make-believe M. Redige of Sadler's Wells. The entertainment closed with a pantomimic ballet by M. and Mme. Placide, this being the principal attraction of the evening. A correspondent who was present wrote that he was

highly gratified by the manly exercises and surprising activity of the performers. These performances were continued for a number of weeks, such of the ballets as were advertised being given, with the dates of production, in the accompanying list of M. Placide's pantomimes. Before the close of the month ladies began to attend the entertainments, and on the 31st of August an effort was made to court the good-will of the public by giving a performance for the benefit of the poor. New performers were introduced from time to time. On the 27th of August the second appearance of Mr. Roberts on the slack wire was announced, and on the 5th of September Harper and Woolls joined in a Masonic anthem. Bickerstaff's musical entertainment, "Thomas and Sally," was in the bill for the 18th. On the 24th, in addition to the dancing of Placide and Martine and the pantomime, Mr. Solomon

sang, Mr. Watts gave Garrick's prologue, "Drunken Sailor;" and the "Citizen Outwitted" was played by Mr. Watts and Mr. and Mrs. Solomon. Two days later, on the 26th, the *Centinel* said a fresh acquisition of performers would give fresh vigor to the entertainments, and that evening the first regular dramatic season in Boston began.

Notwithstanding the announcement of fresh acquisitions in the *Centinel*, they do not appear to have been utilized on the opening night. Indeed it may be doubted whether the first play and farce ever given in Boston were part of the regular season. The performance was for the benefit of Mr. Murray. Although Harper, Robinson, Mr. and Mrs. Morris and Miss Smith were all in Boston, and appeared in the "Beaux' Stratagem" on the 3d of October, none of them was in either cast on the opening night. The list of performers for Mr. Murray's benefit comprised Watts, Murray, Redfield, Adams, Tucker, Mr. and Mrs. Solomon and Miss Chapman. All of these, except Adams, Tucker and Miss Chapman, appeared with the acquisitions from the Old American Company on the second night, but only Adams and the

LIST OF PERFORMANCES.

- 1792
 Sept. 26—Douglas Home
 Poor Soldier O'Keefe
 (Mr. Murray's Benefit.)
 Oct. 3—Beaux' Stratagem . . . Farquhar
 Miss in her Teens . . . Garrick
 5—George Barnwell Lillo
 Madcap Fielding
 9—Poor Soldier—Concert
 10—Jane Shore Rowe
 Thomas and Sally . . Bickerstaff
 12—Venice Preserved . . . Otway
 Duenna Sheridan
 15—She Stoops to Conquer . Goldsmith
 Rosina Mrs. Brooke
 17—Jane Shore
 Mock Doctor Fielding
 19—Contrast Tyler
 Lying Valet Garrick
 (Mrs. Solomon's Benefit.)
 22—Busybody Mrs. Centlivre
 Register Office Reed
 24—Suspicious Husband . . Hoadly
 Polly Honeycomb . . . Colman
 26—Suspicious Husband
 Rosina
 (Miss Smith's Benefit.)
 29—Contrast
 True-Born Irishman . . Macklin
 31—Gamester Moore
 Lying Valet.

- Nov. 2—West Indian . . . Cumberland
 Poor Soldier.
 (Mrs. Gray's Benefit.)
 7—She Stoops to Conquer
 Bird Catcher.
 Ghost Mrs. Centlivre
 9—Catharine and Petruchio Shakspeare
 Miller of Mansfield . . Dodsley
 Harlequin Balloonist.
 12—School for Scandal . . Sheridan
 Padlock Bickerstaff
 (Mrs. Morris' Benefit.)
 14—Rivals Sheridan
 Love a la Mode . . . Macklin
 Old Schoolmaster Grown Young.
 16—Catharine and Petruchio.
 High Life Below Stairs . Townley
 Padlock.
 (Mr. Robinson's Benefit.)
 19—George Barnwell.
 Inkle and Yarico . . Colman, Jr.
 (Mad. Placide's Benefit.)
 21—Douglas.
 Miss in her Teens.
 23—Love in a Village . . Bickerstaff
 Woodcutters.
 Citizen Murphy
 (Mr. Watts' Benefit.)
 26—Rivals.
 Lying Valet.
 Bear Hunters.
 28—Clandestine Marriage
 Garrick and Colman
 Devil to Pay Coffey
 (Mr. Solomon's Benefit.)
 30—Hamlet Shakspeare
 Love a la Mode.
 Dec. 3—Richard III Shakspeare
 Romp Bickerstaff
 (Mr. Adams' Benefit.)
 5—School for Scandal.
 True-Born Irishman.
 (Mr. Kenny's Benefit.)
- Solomons remained throughout the season. Adams was with Harper at Providence and Newport the next year. Mr. Reinagle from Philadelphia was the leader of the orchestra. Mr. Roberts, whom Dunlap describes as "deformed and almost an idiot," appeared in the play on the 24th of October; and the same night Mr. O'Reilly, who had been with the Kennas at the Northern Liberties, Philadelphia, was in both the play and the farce. Mr. Kenna appeared in the "School for Scandal" for Mrs. Morris' benefit on the 12th of November; and Mr. Kenny, who had also been with the Kennas, played for Madame Placide's benefit on the 19th. A dwarf, three feet high, on the hornpipe, was Mr. Solomon's special benefit attraction. Mr. Powell played *Hamlet* on the 30th of November, with Mrs. Morris as *Ophelia*, and *Richard III* on the 3d of December, with Miss Smith as *Lady Anne*. The Shakspearean productions naturally excited the commendation of the Boston press; but in view

of Mr. Powell's professional standing at Covent Garden, there was something almost grotesque in the *Centinel's* praise of his *Hamlet* as equal to everything the poet of nature designed by the character. Of Mrs. Morris as *Ophelia*, it was said she interested and affected every heart, and the tears which glistened on the cheeks of almost every one present, though a silent were yet an honorable tribute to her merit. Mr. Harper was described as a fine performer who richly merited his popularity; and it was said of Morris, "Few of the sons of Thalia exceed him." As *Richard III*, Mr. Powell's powers had ample scope, and were discovered to be very great. Miss Smith's *Lady Anne* gained her much applause, but she was simply set down as a promising actress. The farce of the "Romp," however, only seemed to the critic to be flat, stale and unprofitable. Mr. Kenny was described as a modest young man and promising performer. It was while Kenny's benefit was in progress that the season came to an abrupt end by the interference of the authorities under the law of 1750. Governor Hancock¹ seems to have taken the lead in rebuking the tolerant spirit that had been manifested toward the players, and in

GOVERNOR HANCOCK'S SPEECH.¹
(As versified in *The Echo*, No. IX.)

But, Gentlemen, a thing unmention'd yet,
Enough to throw you in a dog-day sweat;
A thing, perchance, which you, as well as I,
Have seen sometimes, with many an aching
eye;
Since, above measure bold, it scorns disguise,
And proudly stares us in the face and eyes;
A thing most vile, most dreadful in its kind,
Hangs, like a mill-stone, heavy on my mind.
By conscience urged, in duty's cause made
bold,
To you this wicked thing I shall unfold,

Since plain enough to *me* is its intent,
An open insult on *my* government.
Long since, while Britain, with maternal hand,
Cheer'd the lov'd offspring of Columbia's
land;
Ere proud oppression bade that offspring brave
Assert their rights, and scorn the name of
slave;
Ere o'er the world had flown my mob-rais'd
fame,
And George and Britain trembled at my name;
This State, then Province, pass'd with wise
intent
An Act, Stage-Plays and such things to pre-
vent.

urging their "condign punishment" for "an open insult upon the laws and government of the commonwealth." When the Legislature met at Concord on the 8th of November, he called the attention of the two Houses to the Act of 1750 as a law of the State, declaring that the principles upon which it was predicated had been recognized by and derived support from the consideration of several legislatures, and therefore ought to claim the respect and obedience of all persons who live or happen to be within the commonwealth. "Yet," he said, "a number of aliens and foreigners have lately entered the State, and in the metropolis of the government, under advertisements insulting to the habits and education of the citizens, have been pleased to invite them to, and to exhibit before such as attended Stage-Plays, Interludes

You'll find it, Sirs, among the laws sky-blue,
Made near that time on brooms when witches
flew,

That blessed time when law kept wide awake,
Proscribed the faithless and made Quakers
quake;

And thus, in terms sublime I state the fact,
Runs the Preamble of this precious Act.
Both for preventing, and avoiding, all
Those various evils which would sure befall
Our sober people, and their sober ways,
From Interludes and vile Theatric Plays;

To wit, all fiddling, fighting, gaming, raking,
Swearing profane, high broils and Sabbath
breaking;

This Act, so full of wisdom and so good,
Has now become a law well understood;
Since it has often been confirmed, you see,
By many a Legislature great as we.

Yet, notwithstanding this, some chaps uncivil,
Grand emissaries of our foe the Devil,
Aliens and foreigners and actors funny,
Who less esteem our morals than our money,
Even in our holy Capital of late,
Have dar'd insult the majesty of state,

And to exhibit publicly, propose,
Stage-Plays and Interludes and Heathen
shows;

Which, in the garb of Moral Lectures drest,
Of our good sober habits make a jest:

Yet so obnoxious to the people's notions,
So strange, so foreign to their constitutions,
That well I am convinced they never go,
From motives of amusement to the show;
But like good honest folks, with mere intent
To keep these actors under some restraint.

* * * * *

Whether the magistrates all this have known
I do not know; but this I know, that none
Have taken care, whatever their intent,
These fellows' pranks and postures to prevent;
Ne'er have laid hold of them with law's strong
hand,

And fairly brought the scoundrels to a stand,
Nor to the whipping post the rogues have tied,
Where oft cash-pay is chang'd to pay in hide.
With joy extreme, O Gentlemen, in you
The firm upholders of the law I view,
On you devolves the task—I grant it great—
To keep unstain'd the chasteness of our State.

and Theatrical Entertainments, under the style and appellation of 'Moral Lectures.' This fact is so notorious that it is in vain to attempt a concealment of its coming to our knowledge. Whether the judicial departments, whose business it is, have attended to this subject I am unable to determine; but this I am convinced of, that no measures have been taken to punish a most open breach of the laws, and a most contemptuous insult upon the powers of the government. You, gentlemen, are the guardians of the commonwealth's dignity and honor; and our fellow-citizens rely upon your vigilance and wisdom for the support of the sovereignty and importance of the government." That the subsequent proceedings under which the performance of the 5th of December was stopped were ascribed to Hancock is apparent from these lines in the New Year's Verses of the *American Mercury*:

Now, Hancock, fir'd with patriot rage,
Proscribes these morals of the stage,
Claps Harper under civil durance,
For having dared, with vile assurance,
By Interludes and Plays profane
Pollute the glories of his reign.

The legal proceedings against the players were begun at the instance of the Attorney-General, who made an application to Justices Greenleaf and Barrett of the Supreme Court of Massachusetts for a warrant for the arrest of Mr. Harper for violation of the law against theatrical entertainments. The warrant was served on the evening of the 5th of December, at the end of the second act of the "School for Scandal," the sheriff threatening that if the performance was not stopped he would arrest the whole company. A tumult followed. Cries of "Go on, go on," were heard from the pit, and some of the audience even leaped upon the stage, and, tearing down the arms of

the State, trampled it under foot. Judge Tudor made a short address, asking the audience to withdraw. Those who were present then retired, refusing to accept the admission money. Bonds were furnished for Mr. Harper's appearance before the court in Faneuil Hall on the following day, when the manager was defended by Mr. Otis and Mr. Tudor. Mr. Otis objected to the warrant as contrary to the Declaration of Rights, the application not being supported by an oath. In this view he was supported by Mr. Tudor, the Attorney-General arguing in favor of the legality of the proceedings. Justice Barrett, however, sustained the objection, and Mr. Harper was released.

Subsequently Mr. Placide announced that the performance advertised for the 8th of December was postponed at the request of the Selectmen of Boston, and Mr. Harper printed a card of thanks. Mr. Kenny, the beneficiary of the evening, also publicly thanked the audience for refusing to accept the return money. Thus ended the first theatrical campaign in Boston.

CHAPTER III.

HENRY'S RECRUITS.

HENRY IN ENGLAND—ACCOUNT OF JOHN HODGKINSON—MRS. HODGKINSON—MISS BRETT—MRS. WRIGHTEN'S CAREER—KING AND WEST—LUKE ROBBINS—PERSONAL DESCRIPTIONS OF HENRY'S RECRUITS.

WHEN Henry finally departed on his mission to England to obtain recruits for the Old American Company, he pursued it with great energy, so that in six months from the time he sailed from New York the actors and actresses engaged by him had arrived at that port. The only glimpse we have of Henry's manners and methods in England is that obtained from a pamphlet, published by Hodgkinson a few years later, detailing his grievances with the American managers. That Henry should have appeared at his best during his stay at Bath, where most of his recruits were obtained, and that he should have been a little more glowing in his accounts of the American cities and the American theatre than the facts warranted, was only natural. By these allusions Hodgkinson meant to convey the impression that he was deceived by Henry's genial manner and glowing representations; but, as he had been in treaty with the American managers before Henry sailed for England, and as Henry's recruits, with a single exception, were engaged at his instigation, his insinuations leave a more agreeable impression of Henry than he intended.

Hodgkinson's engagement for the Old American Company, if

he really was the great actor he has always been represented as being, seems, at the first glance, an anomalous one. According to John Bernard in his "Retrospections," John Hodgkinson was "the provincial Garrick." As Bernard had long been resident in America before his book was published, it was possible this high estimate of Hodgkinson's English standing was derived from his subsequent American pre-eminence; but I find it fully indorsed in a paragraph in the *London Gazetteer* in 1790, announcing his engagement for the Bath and Bristol theatres. The writer declared that in such characters as the *Lyar*, *Deaf Lover* and *Young Quaker*, Mr. Hodgkinson had already given such powerful proofs of his talents that it was but justice to say such merit would prove an acquisition to any theatre in Europe. It will be found in tracing the history of Mr. Hodgkinson's English career that, brilliant as his professional prospects were, his motives for seeking an American engagement were adequate to such a man at the time it was made with Hallam and Henry in 1792.

John Hodgkinson was the son of a small farmer—his family name was Meadowcroft—who afterward kept a public house at Manchester, where John was potboy. The father dying, John's mother married again, and John was bound as an apprentice. John as a boy sang in the choir of one of the Manchester churches, and at the same time he became an expert, self-taught performer on the violin. He was also the leading spirit in a band of amateur Thespians who met for rehearsal, and gave their performances in a cellar in an obscure alley, with the strictest secrecy. One day the little company was engaged in rehearsing the "Padlock." John, as the best singer, was *Leander*, much against his will, as his favorite character was *Mungo*. Suddenly a noise was heard in the passage leading to the cellar:

Master Mungo stopped in the middle of a song. "What can it be?" the boys asked each other. "It's only one of the hogs in the alley," John answered. A moment later the door was burst open, and John's master entered. "Oh, my prophetic soul! did I not tell you it was a hog?" the lad exclaimed. Enraged at what he saw and heard, the man struck the boy with his fist, and smashed John's violin into pieces on his head. This ended John's apprenticeship, for he ran away from his master and from Manchester.

Already young Meadowcroft had begun to think of the theatre as a vocation. A few months previous to the incident that thus sent him out into the world to seek his fortune he was spending Sunday at the public house of his stepfather, where he busied himself making a bridge for a fiddle, at the same time singing *Linco's* laughing song in "Cymon." For this he was severely reprimanded by his foster-father, but two gentlemen stopping at the house interfered, one of them saying, "I'll be hanged if he doesn't sing it better than Wilder." Wilder was a Dublin actor, and the original *Linco* on the Dublin stage. The speaker was Mr. Dawson, a player, who was an assistant to Wilder's manager, and the stepfather of the celebrated William Lewis. Dawson's companion was a Dublin merchant named Comerford, who gave the boy a crown piece. John gave the money to his mother to keep for him, and it was the capital upon which he embarked upon the world. It was meagre, but it proved enough.

After running away from Manchester, young Meadowcroft changed his name to Hodgkinson, and made his way to Bristol. "I had no fear," Carpenter, his biographer in the *Mirror of Taste*, represents Hodgkinson as saying, "because I had health and strength to do several things to earn my bread (I could sing if I could do nothing

else), and never once lost sight of the persuasion that I should one time or other be something better than a potboy or a mechanic. Nor did I meet anything in my journey to discourage me. Some suspected me of being a runaway, 'tis true, and looked severely at me; but I minded them not; and one man, a waggoner, who carried me a whole night in his wagon, owned that he had taken me in gratuitously for the purpose of having me delivered up, but that I fairly sang and talked him into a regard for me during the night. Few charged me anything for what I ate, and I brought more than half my crown into Bristol with me." Hodgkinson had scarcely arrived at his destination when he was recognized by a rustic, who said, "I'll tell thee what, thee art Jacky Meadowcroft; I know thee as well as I do that horse that stonds there before my eyes; so don't go vor to tell loies about it." The bumpkin had been a stable-boy at Manchester. After some persuasion he promised Hodgkinson not to betray him, and describing the vocal abilities of the Bristol company confirmed John's desire to go on the stage by telling him he was a better singer than any of them. The stable-boy proved a capable critic.

The company was at Bath at the time, but soon returned, when the lad made his application to Keasebury, the manager. "You wish to be an actor, you young rascal," Keasebury answered, laughing. "Pray, sir, what character have you thought of enacting?" The jibing manner in which this was said disconcerted the lad, but he managed to reply, "I can snuff candles if I can do nothing else; but I can do more: I can play the fiddle and sing a good song."—"A good song, I dare say, d—d badly sung," was the manager's discouraging response; "however, come this way, and let's hear what further you have to say for yourself." The boy soon found himself upon the stage of the

Bristol theatre where the company was rehearsing. While watching the actors go through their business, Hodgkinson of course thought he could do much of it better himself if he was bigger and had a beard. After the rehearsal the boy was heard. He first sang the beautiful finale to the first act of the "Padlock," accompanying himself on the violin, and followed this with one of *Lionel's* songs, "Oh, dry those tears," accompanied by the band. "My boy, you'll never be a candle-snuffer" was Keasebury's comment on these performances. The result of the trial was that Hodgkinson entered upon his theatrical apprenticeship in the theatres at Bristol and Bath. Carpenter, his biographer, believes that this was in 1781, when he was in his fifteenth year.

How long Hodgkinson remained in Mr. Keasebury's employ at this time is uncertain, but it was a subject upon which the actor was always inclined to be reticent. The accounts of his subsequent wanderings, previous to 1790, when he returned to Bath and Bristol to end his English career in the theatres in which it began, are equally meagre. Hodgkinson's position with Keasebury was necessarily an humble one, he being a mere boy without a chance of obtaining any of the parts that were afterward given to young Roscii. He helped to make up the crowd in the spectacles; his singing rendered him useful in the choruses; he occa-

MR. HODGKINSON'S PARTS—*Bath and Bristol.*

1790.	
Oct. 4 (Br.)—	Lyar . . . Young Wilding
30 (B.)—	Know Your Own Mind
	Dashwood
Nov. 4	—Othello Othello
11	—Battle of Hexham, Montague
	Deaf Lover . . . Meadows
20	—Country Girl . . . Harcourt
	Gentle Shepherd . . Bauldy
22 (Br.)—	Recruiting Officer
	Capt. Plume
Dec. 4 (B.)—	Suspicious Husband
	Frankly
	Highland Reel, Sergt. Jack
6 (Br.)—	Cymbeline . . . Arviragus
23 (B.)—	Julia de Roubigne
	Montauban
	No Song No Supper, Robin
1791.	
Jan. 20 (B.)—	Tancred and Sigismunda
	Osmond

Jan.	24	(Br.)—German Hotel . .	Dorville
Feb.	1	(B.)—Inconstant .	Young Mirabel
	8	—Young Quaker	
		Young Sadboy	
		Flitch of Bacon	
		Maj. Benbow	
	14	(Br.)—Isabella.	Villeroi
	26	(B.)—All in the Wrong .	
		Sir John Restless	
Mar.	14	(Br.)—St. Patrick's Day .	Lieutenant
	21	—As You Like It . .	Jacques
	29	(B.)—Clandestine Marriage	
		Sir John Melville	
April	4	(Br.)—Bold Stroke for a Husband	
		Don Carlos	
	11	—Merchant of Venice .	Antonio
		Ways and Means .	Random
May	2	—School for Arrogance	
		McDermot	
	7	(B.)—Modern Antiques . .	Frank
	12	—Heiress	Clifford
	17	—Love in a Camp . .	Darby
	19	—Such Things Are .	Twineall
	26	—Busybody	Marplot
	28	—Deuce is in Him	
		Col. Tamper	
	30	(Br.)—Padlock	Mungo
June	13	—Hamlet	Horatio
	27	—Orphan	Polidore
	29	—Gamster	Lewson
		Catharine and Petruchio	
		Petruchio	
July	11	—Cheats of Scapin . .	Scapin
	13	—Mahomet	Mahomet
Oct.	3	—Wonder	Col. Briton
	5	—Inkle and Yarico . .	Inkle
		Scheming Lieutenant	
		Lieut. O'Connor	
	10	—Grecian Daughter	
		Dionysius	
	21	—Brystone	Neptune
	24	—Conscious Lovers .	Myrtle
	26	—Farmer, Farmer	Blackberry
Nov.	10	(B.)—Richard III	Richard
	24	—Quaker	Steady

sionally "went on" with a letter or message. In the dirge in "Romeo and Juliet" his singing attracted the notice of a person of consequence, who asked the manager which of the ladies it was whose voice so far exceeded the others in sweetness and power. The first applause he ever received on his own account was after the delivery of a letter to one of the comedians, who received it so ruefully that Hodgkinson, as he was about to retire, could not help turning round and looking back, when he burst into a fit of laughter which he endeavored to suppress by putting his hand to his mouth. The audience, thinking it was purposely done in character, was astonished at the natural way in which the boy acted it, and gave him loud marks of approbation. "I dare say I looked devilish odd at the time," said Hodgkinson afterward, relating the incident to a party of friends in Philadelphia. "Ay, ay," gravely responded a

young Irishman who was present, "no doubt it was your game eye they laughed at." One of Hodgkinson's eyes was smaller than the other, which sometimes gave him a very whimsical look. As he was exceedingly proud of his personal appearance, this indiscreet remark gave him great annoyance. The list of Hodgkinson's parts after his return to the Bristol and Bath theatres in 1790, printed herewith, which I obtained from the file of bills in the possession of

Nov. 28 (Br.)—	Wild Oats . . .	John Dory
Dec. 22 (B.)—	Rivals . . .	Capt. Absolute
1792.		
Jan. 2 (B.)—	Macbeth	Hecate
12	—Dramatist	Floriville
17	—Notoriety	Clairville
31	—Love in a Village .	Hawthorn
Feb. 9	—Douglas	Glenalvon
16	—Romeo and Juliet .	Romeo
Mar. 24	—Flitch of Bacon .	Capt. Wilson
26 (Br.)—	Which is the Man? .	Belville
	Family Party	Pinch
31	—More Ways Than One .	Bellair
April 9	—Cymbeline	Pisanio
10 (B.)—	Mayor of Garratt	
		Maj. Sturgeon
19	—Fair Penitent	Horatio
May 1	—I'll Tell You What	
		Maj. Cypres
22	—Duplicity .	Sir Harry Portland
26	—Prisoner at Large	
		Jack Connor

Mr. James H. Brown, of Malden, Mass., the only full collection I know of, shows, however, that he was not an accidental comedian.

Where Hodgkinson betook himself after leaving Keasebury, is unknown. It is inferred that he was for a time with a company managed by an itinerant named Miller; but the first certain knowledge we have of him is after his engagement by the eccentric James Whiteley, whose circuit comprised the Worcester, Wolverhampton, Derby, Nottingham, Retford and Stamford theatres. The young comedian was introduced to Whiteley by a gentleman named Mills, who had previously warned Hodgkinson not to take offense at anything the manager might say. "So this is the chap," said Whiteley, addressing Mills, "about whom you gave me such a platter of stirabout with Ballyhack butter in it yesterday." Instead of being vexed at this extraordinary greeting, Hodgkinson found it difficult to suppress a smile of merri-

ment, whereupon Whiteley turned to his friend and said, "The blackguard has some fun in him I see, but he looks as if a dinner would not come amiss to him—he's as slim as a greyhound." Then casting a glance at Hodgkinson's clothes, which were new and neat, he added, "Why boy, your belly ought to swear its life against your back, for you are killing the one to cover the other." "You are mistaken," said Mills; "there is not a man in your company eats better than John." "Where does he get it?" demanded Whiteley; "he can't have above half a guinea a week for his salary, and the clothes now on his back must have cost at least twenty half-guineas—half a year's pay!" Hodgkinson laughed heartily, and, forgetting himself, he sat down unbidden in a large armchair that stood behind him. "What's this his name is?" Whiteley asked. "Hodgkinson," Mills answered. "I thought there must be an O or a Mac to it by the aisy affability with which he helped himself to the great chair. Old Maclaughlin, that blackguard Jew that calls himself Macklin, could not surpass it for modesty." Hodgkinson rose. "Och, to the d—l with your manners, honey," exclaimed Whiteley, pressing the actor back into the chair; "stay there since you are in it, and be d—d to you." Mills and Hodgkinson remained to dinner. Before dinner was announced the torrent continued, but not a word of the stage could Whiteley be induced to speak. At dinner the ribald, often witty and always coarse, turned into the generous and genial host. When his guests were about to depart, Whiteley turned to Hodgkinson and said, "Look you, my lad, when the waiter of a tavern or the potboy of a porter-house brings me a pot of beer, I always blow off the froth, and bring it to the light, so that I may look down through it, lest it be muddy or foul—in a word, I want to know what I am about to swallow. While

I was blackguarding you, and you staring and laughing at me, I was looking down through your contents, from your frothy powdered head to the very bottom. If your friend and you will call here to-morrow morning, I shall try to bring my tongue down to some serious conversation with you." The result was an engagement that was continued over a considerable period, of which Hodgkinson always spoke with gratitude, a quality he often lacked.

Hodgkinson's next engagement was on the northern circuit, comprising Newcastle, Sheffield, Lancaster, Preston, Warrington and Chester, then under the control of Whitlock and Munden. Charles Whitlock married Eliza Kemble, a sister of Mrs. Siddons, with whom he subsequently came to America. Joseph Munden was afterward the distinguished London comedian. "John had as much work in him as any two players I ever knew," Whitlock said many years later. "I have known him after performing in both play and after-piece at Newcastle, in Northumberland, to set off in a postchaise, travel all night, rehearse the next day, and perform at night in play and farce at Preston in Lancashire." At this time Hodgkinson was especially esteemed for his musical talents, so much so indeed that a capable actor and singer was deprived of *Lubin* in the "Quaker," that he might make his *debut* in the part at Preston. As sometimes happens under such circumstances, Hodgkinson's success on that occasion was not great. In spite of occasional failure, his fame more than kept pace with his years, and he was soon looked upon as the most promising young actor of the time. "Co-ordinate with the rise of his fame and fortune," says Carpenter in the *Mirror of Taste*, "was the growth of the evils which were fated to endanger the one and make shipwreck of the other; his professional success and his gallantries, running parallel

with each other like the two wheels of a gig, left their mark on every road he travelled." The first affair of this kind of which there is any record occurred at Chester, where Miss Chapman, an American girl long resident in England, who had run away from her husband, placed herself under his protection. This attachment, if any existed, must have been of brief duration, for as early as October 22, 1788, Miss Chapman made her *debut* at Covent Garden as *Yarico* in "Inkle and Yarico," and previous to that time she had been the heroine at Brighton both in sentimental and lively comedy. She was an elegant young woman, with expressive features and a figure equal to that of Miss Farren, according to the prints of the time. The improbability of the story is enhanced by the fact that the relation must have ended soon after Hodgkinson attained his majority. When Hodgkinson left the Newcastle Company in 1789 he carried with him the so-called wife of Munden, going to Exeter. On the occasion of his *debut* at Bristol, October 4, 1790, he was announced in the bills as "from the Theatre Royal, Exeter," which brings his record down to his last engagement in England, just before his departure for America.

Carpenter gives a glowing account of Hodgkinson's life at Bath, which, unfortunately, must be set down as pure fiction. It was

MRS. HODGKINSON'S PARTS—*B. and B.*

1790.

Oct. 29 (Br.)—Castle of Andalusia. Catalina

Nov. 13 (B.)—Cross Purposes. Housemaid

22 (Br.)—Recruiting Officer. . . Lucy

27 (B.)—Provoked Husband. Myrtilla

30 —He Would be a Soldier

Nancy

Dec. 23 —No Song No Supper

Grandmother

derived from Hodgkinson himself.

Like most inventions of the kind,

his stories have not even the

merit of originality. Coming

among the simple republicans of

the United States, the Bath favor-

ite, like many of his successors in

America, was always ready to boast

of his associations with the great. With a vulgar and illiterate woman bearing his name on the Bath stage, and playing parts so insignificant that they could bring no credit either to her or to him, as her list shows, a woman who had played similar roles at Newcastle as Mrs. Munden, and had borne the Newcastle manager four children whom she deserted, Hodgkinson asserts for himself a high social and professional standing in the most fashionable city in England. He was, he said, a member of the Noblemen's Catch Club at Bath. Out of gratitude for his championship of her play, securing its production and playing the hero with great effect, he was, he averred, the annual pensioner of a single lady of high rank to the amount of £200, besides which his patroness secured him many supporters, including the Prince of Wales and other members of the royal family. He was, he boldly claimed, the *protege* of Mrs. Siddons, who offered to play *Lady Randolph* to his *Douglas*, and *Catharine* to his *Petruchio*, when he should make his first appearance in London. He was not only promised the favor of the Prince of Wales when he went to Brighton to play an engagement in the Summer of 1791, but his Royal Highness applauded him on his opening night, notwithstanding

1791.

Feb. 8 (B.)—Young Quaker
Mrs. Millefleur
14 (Br.)—Isabella Nurse
24 (B.)—Funeral Tattleaid
Mar. 10 —Jealous Wife Toilet
April 4 (Br.)—Bold Stroke for a Husband
Inis
12 (B.)—Fontainebleau . Mrs. Casey
14 —Richard III
Duchess of York.
May 7 —Modern Antiques . . . Betty
June 9 —Way to Keep Him
Mignonette
July 29 (Br.)— { Beggar's } Lady
Oct. 29 (B.)— { Opera. } Diana Trapes
31 (Br.)—Haunted Tower . . . Maud

1792.

Jan. 5 (B.)—Macbeth . Speaking Witch
Mar. 26 (Br.)—Which is the Man?
Mrs. Johnson
31 (B.)—Devil to Pay . . . Lettice
April 11 —Battle of Hexham . Villager
30 (Br.)—Road to Ruin . Mrs. Ledger
May 26 (B.)—Prisoner at Large . Landlady
29 —Measure for Measure
Francisca
July 5 (Br.)—He Would be a Soldier
Nancy

the friends of the Duke of York had arranged that he should be hissed from the stage. According to Hodgkinson, as the story is related at great length by Carpenter, the actor, who had been promised the favor at the Brighton Theatre of his Royal Highness the Prince of Wales, was one day walking along the Stein when he found a young man named Fox, a member of the company, beset by a party, headed by Lord Barrymore, which also included the Duke of York. Hodgkinson chivalrously rushed to the defense of the young comedian thus beset, crying, as it happened, to his Royal Highness the Duke, "D—n you, you cowardly rascal, and all your d—^d breed." Just then the Prince of Wales came up, and separated the combatants. When Hodgkinson learned that he had thus unwittingly insulted the whole royal family, he determined to leave Brighton before he could be visited with the resentment of the Prince and all his friends; but the manager refused to listen to the actor's appeal, and threatened to have him arrested if he persisted in his design. The result was that when Hodgkinson opened at Brighton the magnanimous Prince stood up in his box, and loudly applauded at the very moment his brother's friends were expecting him to give the signal for hissing the actor.

Hodgkinson was accustomed to speak of the sacrifices he had made in coming to America. Had his stories been true, these would have been too great to counterbalance the motives that actually induced him to cross the Atlantic. This, however, was not a purpose hastily formed. He sought the American engagement before the engagement sought him. This is clearly shown by his letter to Hallam and Henry, which also betrays the motive of the application. He desired to quit England as a means of repudiating the woman who bore his name at Bath, so that another woman might bear it in America.

That Hodgkinson might have obtained an engagement in London at this time need not be doubted: his merit and reputation warranted it. Beyond this, his alleged sacrifices are incredible. His pension, in itself greater than his American salary, was a myth. The only new play in which he performed the hero at Bath was "Julia de Robigne," by Catharine Metcalfe. The Siddons story falls by the weight of its own inherent absurdity. His chivalrous defense of Fox at Brighton was only a fictitious adaptation of a fracas that actually occurred there in the Summer of 1791. It happened in Castle Square, not on the Stein. Lord Barrymore was concerned in it, and so was his brother,

HODGKINSON'S LETTER.

*To Messrs. Hallam and Henry, Managers of
the Theatre, New York.*

GENTLEMEN,

An ardent desire to visit America has forced me to an inquiry how your theatres are situated. Have you a *first line* vacant? or would you be glad to make one for a principal character in this kingdom? I have in all the first theatres out of the capital, maintained one, as I do now in Bath. Among my range of characters here, are Young Mirabel, Young Quaker, Dashwood, Sir John Restless, The Liar, Othello, Iachimo, Belville (*Wives*), Clifford (*Heiress*), Mahomet, Scapin, Captain Plume, Jaques, Deaf Lover, Myrtle, Villeroy, Petruchio, Marplot, Don Carlos (*B. S. Husband*), Zanga, Richmond, Don John (*Chances*), Dyonisius, etc.

Now as it may seem singular that a man in possession of so great a line, and in a first theatre, who has refused, and has now offers of a considerable nature from London, should wish to emigrate, give me leave to say that no pecuniary extravagance has caused the idea, nor could that, without great imprudence,

be the case, my receipts being near four hundred pounds a year from the theatre.

I know many who, were they once convinced of the firm establishment of your country would be glad to visit it; and I can treat for you with as capital a singer as any this country has, Mrs. Billington excepted. My wish is, you would be candid with regard to every information relative to your towns, etc. What salary you can give *two* such people as I have mentioned; and should this meet your approbation do not disappoint in anything, for my part or those mentioned, should any take place, you shall be at liberty to relinquish in an instant. Our vacancy here takes place the beginning of August. Some time between that and September my wish would be to set sail.

I should thank you to attend to these points. I am sure you'll pardon my being particular in them all, and in requesting an answer by the first return. Rest assured that on my part, or the person I treat for, no failure shall take place.

I am, gentlemen,

Your servant,

JOHN HODGKINSON.

Bath, December 28, 1791.

Mr. Barry, attended by a bruiser. They were joined by the *ci-devant* French Duke de la Paine, presumably the Duke of York. When the Duke asked who the victim of their wrath was, Young Barry answered: "A d——d scoundrel who has been insulting my brother." It was this phrase that was turned into the Hodgkinsonian insult to royalty. There was no Fox concerned in the affair—Fox was the manager of the theatre. There was no Hodgkinson to defend Lord Barrymore's victim, who was so badly beaten that he took to his bed. The Prince of Wales caught a glimpse of the fracas from his room, where he was dressing, but instead of the dramatic scene in the theatre he simply advised the Duke to quit Brighton. Besides, there was nothing chivalrous in Hodgkinson's nature. This is illustrated by the fact that when he was about "embarking for America with an actress of the name of Brett" he wrote to Munden, whom he always spoke of in this country as one who had foully wronged him and sought to destroy him in his youth, asking him to care for the deserted woman's children, one of whom had been born at Bath or Exeter after the elopement.

Miss Brett, whom Hodgkinson described as second only to Mrs. Billington as a singer, and who was known in America as Mrs.

MISS BRETT'S PARTS—*B. and B.*

1789.

Sept. 23 (Br.)—Padlock Leonora

Oct. 2 —Waterman Wilhelmina

7 —School for Scandal Maria

Farmer Molly Maybush

17 (B.)—Rosina Rosina

19 (Br.)—As You Like It Audrey

Oct. 24 (B.)—Love in a Village Lucinda

Nov. 14 —Agreeable Surprise Cowslip

28 —Inkle and Varico Narcissa

30 (Br.)—Poor Soldier Kathleen

Hodgkinson, was a daughter of Brett, the celebrated singer of Covent Garden and the Haymarket theatres. Mr. Brett made his first appearance at Covent Garden in 1782 after singing in the Summer at the Haymarket. For some years he had been known as the Orpheus of Bath, and at this time he was

said to be the best singer that had been heard in England for twenty years. Mr. Brett had been at the Haymarket in 1778, and he now made his reappearance, after an absence of four years, as *Captain Greville* in the "Flitch of Bacon." On the 19th of August he appeared as the *Genius of Ireland* in a successful pantomime called "Harlequin Teague," his son Master Brett making his *debut* as the *Giant of the Causeway*. This lad was a prodigy, his voice being said to have a greater compass and finer tone than were ever before displayed by a youth of his age in the United Kingdom. Master Brett unfortunately died on the 30th of October, 1782. At this time the future Mrs. Hodgkinson was too young for the stage; but two years later, August 2d, 1784,

when Holcroft's "Noble Peasant" was first produced at the Haymarket, she played the *Dwarf*, Miss George, afterward Mrs. Oldmixon, being the *Adela*. Dunlap, who saw her at the Haymarket during the run of the opera, speaks of her as a page, but the bills show that she really appeared in the character of a dwarf. Miss Brett failed to make

1790.

Sept. 29 (Br.)—West Indian . Miss Dudley
Oct. 16 (B.)—Highland Reel . . . Jenny
20 (Br.)—Love in a Village . Rosetta
29 —Castle of Andalusia . Lorenza
30 (B.)—Know Your Own Mind

Miss Neville

Nov. 20 —Gentle Shepherd . . . Peggy
Dec. 11 —Flitch of Bacon . . . Eliza

1791.

Jan. 4 (B.)—No Song No Supper . Louisa
29 —Lionel and Clarissa . Diana
Feb. 10 —Brystone Nymph
24 —Funeral . . . Lady Charlotte
26 —Poor Vulcan Venus

Mar. 10 —Sultan Ismena
14 (Br.)—Fontainebleau Rosa
24 (B.)—Milesian Isabella
29 —Deserter Louisa

April 11 (Br.)—Merchant of Venice . Jessica
Ways and Means . . . Kitty

May 12 (B.)—Heiress Miss Alton
July 11 (Br.)—Cheats of Scapin . . . Lucia

Oct. 29 (B.)—Beggars' Opera . . . Polly
31 (Br.)—Haunted Tower . . . Adda

Nov. 12 (B.)—Spoiled Child . Miss Pickle
24 —Quaker Gillian

Dec. 17 —Cymon Sylvia

1792.

Jan. 3 (B.)—No Song No Supper
Dorothy

5 —Macbeth . . . Singing Witch

Feb. 1 (Br.)—Spoiled Child . . . Susan

2 (B.)—Rival Candidates . Narcissa

18 —Double Disguise . . . Emily

anything like the impression created by her brother two years before; and, except that she sang in a duet with her father in the Summer of 1785, her name does not again occur in the bills of the Haymarket until the 19th of June, 1786, when she created the part of *Maria* in "Hunt the Slipper." A few weeks later she was one of the *Bacchantes* in "Comus." Miss Brett subsequently sang in Dublin, and when she made her first appearance on the Bristol stage, September 23, 1789, she was underlined from the Theatre Royal, Dublin. That she had achieved some distinction as a singer is apparent from the part accorded her for her *debut* at Bristol, and her subsequent roles show her professional standing when she was engaged by Henry for America. When this engagement was made it was signed only by Hodgkinson, Miss Brett being named as Mrs. Hodgkinson, although the other Mrs. Hodgkinson was acting at Bath at the time as Hodgkinson's acknowledged wife. Mrs. and Miss Brett, the mother and sister of Hodgkinson's intended wife, were also included in the agreement. Mrs. Brett shrank from the long voyage to a strange country, but the younger Miss Brett accompanied her sister. This Miss Brett had inherited little of the genius of the family. Another Miss Brett, who remained behind, is mentioned in a paragraph in a London paper, saying she was the *Lucy* in the "Beggar's Opera" in Dublin, early in November, 1791.

Owing to the failure of Mrs. Brett to make the voyage to America on the ship "Bristol" from London to New York with her

MRS. WRIGHTEN'S PARTS—*Drury Lane*.

1770.

Feb. 8—Lionel and Clarissa . . . Diana

1771.

May 8—Ephesian Matron . . . Matron

Sept. 21—Beggar's Opera . . . Polly

two daughters and prospective son-in-law, Mr. Henry succeeded in filling her place by an engagement that was the most important yet made for the United States.

This was that of the celebrated Mrs. Wrighten, of Drury Lane, known on the American stage as Mrs. Pownall, who came out with Henry on the "Betsy," arriving a month after the others. Her story is one of unusual interest. When James Wrighten, afterward for many years prompter at Drury Lane, was a strolling player, he met Miss Marshall, a vivacious country girl, whom he married and trained for the stage. She was still very young when, as Mrs. Wrighten, she made her *debut* at Drury Lane, February 8th, 1770, in the character of *Diana* in "Lionel and Clarissa." At this time Garrick's company was weak in singing chambermaids; and as Mrs. Wrighten was not only a singer but an excellent actress, she soon made her mark. This is shown by the fact that early in the season of 1771-2 she was given the part of *Polly* in the "Beggar's Opera," Miss Pope, who was not a good singer, being the *Lucy*. Later

1773.
 Feb. 1—Wedding Ring Lisetta
 Mar. 27—Frenchified Lady Doralice
 Nov. 2—Deserter Jenny
 Dec. 27—Christmas Tale Robinette
 1774.
 April 15—Ladies' Frolick Rachel
 May 9—Gentle Shepherd Peggy
 Oct. 21—Election Sally
 Dec. 9—Cobbler Alice
 1775.
 Feb. 1—Rival Candidates Jenny
 May 13—Tom Thumb Queen
 Sept. 23—Theatrical Candidates Comedy
 Oct. 28—May Day Dolly
 Nov. 9—Old City Manners Gertrude
 24—Love in a Village Margery
 Dec. 12—Peep into the Seraglio Imena
 1776.
 Jan. 26—Author Mrs. Cadwallader
 Feb. 1—Blackamoor Washed White
 Lady Oddfish
 15—Runaway Susan
 Mar. 23—Valentine's Day Pinner
 April 15—Love's Metamorphosis Feather
 May 16—Wonder Flora
 Sept. 21—New Brooms Mrs. Quaver
 Nov. 21—Hotel Tabby
 1777.
 Jan. 16—Rivals Lucy
 Oct. 7—Quaker Floretta
 9—Old Batchelor Lucy
 Nov. 8—Beggar's Opera Lucy
 Dec. 22—Comus First Bacchant
 1778.
 Jan. 17—Cymon Fatima
 Mar. 16—Belphegor Dame Din
 30—Second Thought is Best Agnes
 April 29—Waterman Mrs. Bundle
 30—Lucky Escape Letitia
 May 23—Devil to Pay Nell
 Sept. 15—Camp Nell
 1779.
 Mar. 25—Peep Behind the Curtain Rhodope
 April 10—Who's the Dupe? Charlotte
 Nov. 19—Lionel and Clarissa Jenny

1780.
 Mar. 14—Artifice Margaritta
 Oct. 5—As You Like It Audrey
 Dec. 27—Lord of the Manor Peggy
 1781.
 Feb. 20—Catharine and Petruchio . Catharine
 Mar. 6—Maid of the Mill Fanny
 8—Chapter of Accidents Bridget
 April 24—Way to Keep Him Muslin
 Nov. 12—Divorce Biddy
 Dec. 13—Carnival of Venice Francisca
 1782.
 May 18—Fair American Rachel
 Dec. —Best Bidder.
 1783.
 April 7—Double Gallant Wishwell
 Oct. 7—Comus Euphrosyne
 Nov. 4—Thomas and Sally Dorcas
 Dec. 5—Metamorphosis Mary
 1784.
 Mar. 8—Double Disguise Rose
 April 12—Way of the World Foible
 Nov. 4—Spanish Rivals Lucett
 1785.
 April 1—Clandestine Marriage
 Chambermaid
 Intriguing Chambermaid . Lettice
 Dec. 8—Strangers at Home Alice
 26—Hurly-Burly Nannette
 1786.
 April 24—Daphne and Amintor Mendora
 May 17—Provoked Wife Mademoiselle
 Sept. 21—Country Girl Lucy
 Nov. 25—School for Greybeards Rachel

Mrs. Wrighten, herself, was *Lucy*, yielding *Polly* to Mrs. Baddeley. But even as *Lucy* one of the London critics said of her in 1784 that she could not be equalled on the stage. The parts here given are either original creations or first appearances in familiar roles.— Among the latter it will be noted that she did not play *Audrey* in "As You Like It" until 1780, when she had been more than ten years in the theatre, and her first appearance as *Catharine* in "Catharine and Petruchio" was not until 1781. She played *Audrey* when Mrs. Siddons failed as *Rosalind* and *Catharine* among others to John Philip Kemble's *Petruchio*. Her last appearance in London in the latter part was to the *Petruchio*

of Palmer. During the Summer she was accustomed to sing at Vauxhall, where she was a great favorite for many years, sharing the honors with Darley, afterward a popular member of the Philadelphia Company. In the Summer of 1783, however, she was at the Haymarket, where she created the part of *Belinda* in the "Lawyer" to the *Charles Powys* of Williamson, subsequently the noted Boston and Charleston manager. In May, 1784, she was so dangerously ill that her life was

despaired of. In 1785 she returned to Vauxhall, and sang there for the last time in 1786. As a singer, she was surpassed only by Mrs. Billington and Miss George, better known as Mrs. Oldmixon, and her comic powers were remarkable. One of the wits of the time suggested that she should be painted as the Goddess of Mirth, attended by St. Cecilia; and Anthony Pasquin celebrated her in his "Children of Thespis" as

The prop of burlettas and mistress of mirth,
Of female comedians an excellent sample—
Of Abigail singers the first great example.

According to the "Thespian Dictionary," Mrs. Wrihten basely eloped from her husband, and deserted her daughters, in consequence of which poor Wrihten died of a broken heart. As the elopement occurred during the holiday season of 1786-7, and James Wrihten lived until 1793, his wrongs were more than seven years in culminating fatally. That she should quit Drury Lane in the middle of the season was a surprise; but from their frequent skirmishing it was expected that she would separate from her husband, one of the London papers saying that she had lived for some time O. P. instead of P. S. After her disappearance she was not again seen in London until the following April. There were rumors that she had eloped with an earl, but on the other hand it was positively asserted: "Mrs. Wrihten did not soar in her late flight—the coronet she despised, and looked for more substantial bliss in the snug retreat of a dealer in strong spirits." Mrs. Wrihten's flight was the subject of many rhymed effusions, one of the newspaper poets even celebrating her supposed return. He sang of her assumed abode as heaven; and it was intended, according

to the poet, to send the aeronaut whose balloon was destroyed by the mob at the vitriol works in Tooley Street on the 1st of August, 1787, to offer her a passage back to earth. Indeed, the poet imagined the balloonist's mission accomplished, and sang of his achievement:

The moment he pronounced her name,
Out skipping came the laughing dame,
Right glad to leave the blest abodes,
For mortals she prefers to gods;
Besides, her life was irksome there,
And scanty was her bill of fare;
Would change her nectar if they'd let her;
She lik'd a pot of porter better.

Rumors of Mrs. Wrihten's return to Drury Lane often found expression in the newspapers, but she seems to have lived in retirement in France until Mr. Henry found her there and engaged her for America. The acquisition was a great one, but it was never utilized, because the Hodgkinsons barred the way. Her American history, however, was worthy of her great career.

Dunlap speaks of King as next in importance to Hodgkinson among Henry's recruits, but adds that he could do nothing except as

MR. KING'S PARTS—*B. and B.*

1791.

Sept. 28 (B.)—Farm House . Shacklefigure
29 —Child of Nature . Evander
30 —Inkle and Yarico
Oct. 1 —Isabella Pedro
10 (Br.)—Grecian Daughter
Greek Soldier
12 —Rosina Rustic
19 —Know Your Own Mind
Charles
No Song No Supper
William
21 —Brystone . . . Scaramouch

instructed by Hodgkinson. His position at Bath and Bristol was a very humble one, as his list of parts shows; equally humble was that of West. Their parts, however, assume a significance far beyond their importance in showing that, through the influence of Hodgkinson, Henry was induced to engage feeble actors in England

than he had left in the same walk at home. They came simply as the satellites of the man whose aim in coming to America was to drive Henry from his managerial throne. Beyond their professional history during the two years preceding their American engagement I have been able to find nothing concerning either King or West. Another West, whom Dunlap speaks of as West, Jr., was with the company, as was also a very tall young man, Luke Robbins, who painted some of the scenery, sang in the chorus, and occasionally played small parts. These comprised the recruits with whom the Old American Company began the season of 1792-3.

In Jefferson's Company at Plymouth was Mr. Prigmore, according to John Bernard "a gentleman of some vanity and little merit, whose opinion of himself was in an inverse proportion to that of the public." Bernard found him there in 1787, when he joined

Oct.	29	(B.)—Farmer	Flummery
	31	(Br.)—Haunted Tower . .	Hubert
Nov.	2	—Humorist	Blunt
	5	(B.)—Fontainebleau . . .	Gagg
	10	—Richard III . . .	Ratcliff
	17	—Venice Preserved .	Officer
	21	(Br.)—Deaf Lover . . .	Groom
	22	(B.)—Ways and Means	
			Old Random
Dec.	1	—Heiress	Servant
		Virgin Unmasked .	Thomas
	3	—Drummer . . .	Coachman
	8	—Midnight Hour . .	Mathias
	22	—Rivals	Coachman
			1792.
Jan.	5	(B.)—Macbeth . .	Singing Witch
	14	—Catharine and Petruchio	
			Music Master
Feb.	4	—Country Girl . . .	Servant
	7	—Wild Oats	Trap
	9	—Douglas . .	Second Officer
Mar.	3	—Robin Hood . . .	Bowman
	8	—Provoked Husband .	James
	10	—Clandestine Marriage	
			Traverse
		Devil Upon Two Sticks	
			Dr. Sligo
	19	—Fair Penitent . . .	Servant
	24	—Flitch of Bacon . . .	Putty
	26	(Br.)—Which is the Man?	Servant
April	9	—Cymbeline	Philario
	10	(B.)—Inkle and Yarico . .	Mate
		Mayor of Garratt .	Heeltap
	11	—Battle of Hexham .	Somerset
	30	(Br.)—Road to Ruin . . .	Marker
May	19	(B.)—Follies of a Day	
			Pedro Bounce
	21	(Br.)—Citizen	Quilldrive
	24	(B.)—Robinson Crusoe . .	Pierrot
	26	—Prisoner at Large	
			Father Frank
	29	—Measure for Measure	
			Darnadine
	31	—Much Ado About Nothing	
			Borachio
		Devil to Pay	Butler

June 2	—She Wou'd and She Wou'd Not Alguazil
	Agreeable Surprise . . John
7	—Roman Father . . Volscinius
	Modern Antiques . . Thomas
9	—Highland Reel . . Croudy

accompanied Bernard to Guernsey, and he was still with Bernard and back at Plymouth in 1792 when Henry engaged him for the Old American Company. Prigmore was not free to make an engagement at the time, and so instead of sailing with the rest of Henry's recruits from London he concealed himself among the bales and boxes on an American brig, then at Plymouth, where he was found the next day by the captain. His unexpected desertion caused some inconvenience in the theatre where he was cast for a small part in "He Would be a Soldier." In consequence, young John Emery who was in the orchestra was substituted to read the part, but he mastered the lines before his scene was reached and played with such effect that Dr. Gaskin, a friend of Bernard's, went behind to ask the name of the new actor in the last act. "Young Emery,

hands with Jefferson in the management of the Plymouth Theatre. Afterward Prigmore, who called himself "a low comedian,"

MR. WEST'S PARTS—*B. and B.*

1791.

April 30 (B.)	—Waterman . . . Tom Tug
May 5	—Battle of Hexham . . Fool
24	—Robin Hood . . . Edwin
26	—Busybody . . . Charles
June 13 (Br.)	—Hamlet . . . Rosencranz
22	—Duenna . . . Don Antonio
29	—Catharine and Petruchio Hortensio
July 8	—Such Things Are First Keeper
11	—Cheats of Scapin . Octavian
13	—Mahomet Pharon
18	—Roman Father . . Valerius
27	—Cymbeline . . . Arviragus
Sept. 28 (B.)	—Percy Sir Hubert
30	—St. Patrick's Day . Sergeant
Oct. 1	—Isabella Belford
3 (Br.)	—Poor Soldier . Capt. Fitzroy
5	—Inkle and Yarico . Campley
7	—Scheming Lieutenant Trounce
8 (B.)	—Farmer Rundy
	Merchant of Venice . Solanio
10 (Br.)	—Grecian Daughter . . Arcas
12	—Rosina . . . Capt. Belville
14	—Way to Keep Him . William Two Strings to Your Bow Octavio
17	—Farm House . . Heartwell
19	—Know Your Own Mind Sir Harry
	No Song No Supper Frederick

the musician," was Bernard's answer. "You mean young Emery, the comedian," the Doctor replied. When informed by the captain of the brig of Prigmore's intended departure, Bernard, accepting his loss, assented to it, and thus America obtained a buffoon, and England gained a great comedian.

Dunlap is almost the only source of information we have in regard to the personal qualities and appearance of these acquisitions to the American stage. Hodgkinson he describes as six feet ten inches in height, but too fleshy to appear tall—well formed in the neck, chest, shoulders and arms, but clumsy in his lower extremities, his ankles being thick and his knees inclining inward. His face was round, his nose broad, and his eyes, which were of unequal sizes, gray, with large pupils and dark eyelashes. His complexion was almost colorless, and his hair dark-brown. His manners were agreeable and his habits convivial, so

Oct. 21	—George Barnwell . . . Blunt
	Brystone Macarino
26	—Beggar's Opera Mat
31	—Haunted Tower . . . Charles
Nov. 5 (B.)	—Fontainebleau . . . Henry
	Romp Capt. Slightly
7 (Br.)	—Highland Reel . . . Capt. Dash
10 (B.)	—Richard III Catesby
12	—School for Scandal . . . Trip
15	—Deaf Lover Canteen
17	—Venice Preserved . . . Spinosa
Dec. 1	—Heiress Prompt
	Virgin Unmasked . . . Quaver
3	—Suspicious Husband . . . Buckle
5 (Br.)	—Wild Oats Twitch
	Drummer Fantome
10	—Provoked Husband . . . Basset
13	—Cross Purposes Robin
17	—Much Ado About Nothing
	Conrade
22 (B.)	—Rivals David
1792.	
Jan. 2 (Br.)	—Macbeth Rosse
12 (B.)	—Dramatist Peter
	Lyar Sir James Elliot
17	—Notoriety Saunter
28	—Chapter of Accidents . . . Vane
31	—Love in a Village . . . Eustace
Feb. 4	—Country Girl Belville
9	—Douglas Officer
18	—West Indian Stukely
	Double Disguise Sam
25	—Battle of Hexham . . . Egbert
Mar. 6	—Romeo and Juliet . . . Tibalt
10	—Devil Upon Two Sticks
	Invoice
15	—Belle's Stratagem . . . Villars
24	—Bold Stroke for a Husband
	Garcia
26 (Br.)	—Family Party . . . Capt. Rampart
29 (B.)	—I'll Tell You What
	Sir Harry
31	—More Ways Than One
	Lawyer's Clerk
	Devil to Pay Butler

April 9 (Br.)—Cymbeline . . . First Lord
 12 (B.)—Robin Hood . . . Scarlet
 30 (Br.)—Road to Ruin . . . Officer
 May 14 —Maid of the Mill . . Mervin
 21 —Citizen . . . Young Wilding
 26 (B.)—Way to Keep Him . William
 Prisoner at Large . . . Trap
 29 —Measure for Measure
 Abhorson
 Bold Stroke for a Wife
 Sir Philip
 June 2 —She Wou'd and She Wou'd
 Not Soto
 Agreeable Surprise . Eugene
 18 (Br.)—Village Lawyer . Young Snarl

that he soon became the delight
 of the town, the companion of the
 wits and the soul of the musical
 societies. The early friends that
 he made in America may have
 fallen away from him, as Dunlap
 asserts, but it is more likely this
 was due to his irascible temper
 and want of principle rather than
 the coarseness of his nature and

an ignorance that "beyond theatrical limits was profound." As a
 proof of his want of knowledge, Dunlap declares he did not know
 the name of the author of "High Life Below Stairs" at the time he
 was playing the principal character in the piece; but, on the other
 hand, Carpenter says that he had ready at his call all the criticisms
 and commentaries on the dramatic poets, and concerning disputed
 points in Shakspeare he could instantly repeat the opinions of every
 great annotator. His reading, it was said, was extensive, and he was
 ambitious not only to act well but to write well. It is unnecessary,
 however, to anticipate an estimate of his abilities, as this can best be
 done in the light of his achievements. Mrs. Hodgkinson was petite
 and girlish in figure, with a nose that was too prominent for her
 stature. Her face was oval, and she was very fair, with blue eyes and
 hair that approached the flaxen. Apart from her merits as an actress
 and singer, she was, in the words of Dunlap, "an amiable woman and a
 good wife." Unlike her sister, Miss Brett scarcely attained to the
 comely, and she possessed little of her sister's talent. Better than any
 description of Mrs. Pownall, as Mrs. Wrighten was now called, is the

engraved portrait by Dighton, which may still be occasionally met with. The accounts of the minor players among the men are meagre. There is no description of Prigmore beyond the fact that he was a very vain and ludicrous person. King was tall and manly in figure, with a fine face, but he was dissipated and negligent of duty. West was something of a dandy, Dunlap calling him the "leather-breeches beau" because he was arrested for debt by a New York breeches-maker, having obtained six pairs of leather breeches which he was unable to pay for. "Six pairs of leather breeches!" exclaimed the old printer, Hugh Gaine, who went his bail; "how many legs has the fellow got?" West usually appeared in the street in boots and leather breeches, always new, and with three gold-laced buttonholes on each side of the high, upright collar of his scarlet coat. Robbins, who was the least important member of the company, in addition to the gold-laced collar, wore three gold hatbands. Even Hodgkinson assumed the air that was known as theatrical a hundred years ago, as it is still. He wore breeches and buckled shoes instead of trousers and boots, and retained the powdered curls on each side of his head, and the cue behind, long after short, cropped hair had come into fashion.

Having thus introduced Henry's recruits to the reader, it only remains to follow them at their work in the following chapters.

CHAPTER IV.

HALLAM AND HENRY, 1792-3.

THE SEASON IN PHILADELPHIA—HODGKINSON'S FIRST APPEARANCE—
THE OTHER DEBUTS—CONTEMPORARY OPINIONS OF THE ACTORS
—CASTS AND PARTS—MR. CHAMBERS—NEW YORK SEASON, 1793
—YOUNG HALLAM'S DEBUT—RETURN TO PHILADELPHIA.

THE first engagement of the Old American Company as reorganized by Mr. Henry was played at the Southwark Theatre, Philadelphia. The season began on the 26th of September, 1792, with the comedy of the "Wonder" and the musical farce, the "Padlock," as the opening pieces. Strong as the new company was, the management felt that the new theatre in Chestnut Street would soon become a dangerous competitor, and so the aid of the newspapers was invoked to convince the public that the old theatre was not so inaccessible as some people imagined. "Access to the Old American Theatre in Southwark," said Dunlap's *Advertiser* on the morning when the old house was announced to be reopened with the new company, "is becoming every day more and more easy. From the progress of pavements in that part of the town, riding and walking to it will soon in no season be disagreeable or difficult." This paragraph caused a smile in Philadelphia, and it was even copied into the newspapers of other cities as a species of unconscious humor. For more than a quarter of a century the Southwark Theatre had been the only place of amuse-

ment in Philadelphia. During that whole period it had suffered in patronage because of its inaccessibility. It was now about to enter the epoch of its decline, leading to its virtual and finally its complete abandonment as the home of the Old American Company.

The season of 1792-3 lasted from the 26th of September to the 12th of January following. For many weeks nothing that was new to Philadelphia playgoers was attempted. The repertoire consisted of the best of the pieces that had met with favor in the past. These, no doubt, served as an excellent vehicle for the introduction of the recruits engaged by Mr. Henry in England, most of whom made their American *debut* on the opening night, including Mr. and Mrs. Hodgkinson. Mr. Henry upon his return did not arrive in New York until the 1st of October, but he reached Philadelphia in time to play *Sir Peter* in the "School for Scandal" on the 8th. The first new production of the season was the afterpiece, the "Romp," first played on the 22d. President Washington attended the theatre November 14, when the "Maid of

LIST OF PERFORMANCES—*Philadelphia.*

1792.

- Sept. 26—Wonder Mrs. Centlivre
 Padlock Bickerstaff
 28—West Indian Cumberland
 Padlock.
 Oct. 1—Clandestine Marriage
 Garrick and Colman
 Flitch of Bacon Bate
 3—She Stoops to Conquer . Goldsmith
 Deserter Dibdin
 5—Beaux' Stratagem . . . Farquhar
 Flitch of Bacon.
 8—School for Scandal . . . Sheridan
 Deserter.
 10—Love in a Village . . . Bickerstaff
 Catharine and Petruchio
 Shakspeare
 12—Jane Shore Rowe
 Lying Valet Garrick
 15—Maid of the Mill . . . Bickerstaff
 Love a la Mode Macklin
 17—Maid of the Mill.
 Mayor of Garratt Foote
 19—Richard III Shakspeare
 Devil to Pay Coffey
 22—Busybody Mrs. Centlivre
 Romp Bickerstaff
 24—Miser Fielding
 Rosina Mrs. Brooke
 26—Clandestine Marriage.
 Romp.
 29—Othello Shakspeare
 Romp.
 31—Dramatist Reynolds

Oct. 31—	Devil to Pay.	
Nov. 2—	Dramatist.	
	Rosina.	
5—	Henry IV	Shakspeare
	Padlock.	
7—	Dramatist.	
	Romp.	
9—	Love in a Village.	
	Lying Valet.	
14—	Maid of the Mill.	
	Romp.	
15—	Miser.	
	Farmer	O'Keefe
17—	Dramatist.	
	Romp.	
19—	Orbello.	
	Farmer.	
23—	Busybody.	
	Midas	O'Hara
24—	Douglas	Home
	Rosina.	
26—	School for Scandal.	
	Fisch of Bavia.	
28—	Mysterious Husband. Cumberland	
	Procurer at Large	O'Keefe
30—	More Ways Than One	
		Mrs. Cowley
	No Song No Supper	Hoare
Dec. 3—	It is the Whore	Murphy
	Five Sisters	O'Keefe
5—	Knave and Lady	Shakspeare
	No Song No Supper	
7—	More Ways Than One.	
	No Song No Supper	
9—	Kind as Ruth	Holcroft
	Romp	
11—	Kind as Ruth	
	Romp	
13—	Five Sisters	Home
	Knave and Lady	O'Keefe
15—	Kind as Ruth	
	No Song No Supper	
17—	Procurer	
	Five Sisters	
19—	Procurer	
	Five Sisters	

the Mill" and the "Romp" comprised the bill. The first production of O'Keefe's "Farmer" by the Old American Company occurred on the 16th of November. It was first played in this country by Bignall and West's Virginia Company at Richmond in 1790. Prince Hoare's musical drama, "No Song No Supper," had its first production in America on the 30th, and Holcroft's "Road to Ruin" received its initial performance on the 10th of December. The pantomime ballet, "Don Juan," first given on the 19th, was announced "by permission of John Palmer, manager of the late Royalty Theatre." Two new plays were played for the first time in this country at the benefits, Mrs. Hodgkinson and her sister, Miss Brett, giving Mrs. Inchbald's "Child of Nature," and Messrs. West and Prigmore the younger Colman's "Ways and Means." Only joint benefits were given this season, and these were con-

fined to the new members of the company. There were only three postponements of the performances on account of indisposition during the engagement, those of November 12th and December 17th, owing to the illness of Mr. Henry, and that of November 21st because of the illness of Miss Tuke. The most successful of the new pieces was the "Romp," which had eight performances. The other farces were less fortunate, "No Song No Supper" having only five performances, "Don Juan" four, and the "Farmer" two. The "Road to Ruin," which continued to be a stock piece until stock companies almost ceased to exist, was played only three times. At that time, however, eight, or even five, performances were a measure of great success.

Few casts of this interesting season have come down to us. Fortunately, among these few are those of the opening night, when Mr. Hodgkinson made his *debut* as *Don Felix* in the "Wonder," and Mrs. Hodgkinson as *Leonora* in the "Padlock." It has always been asserted that Hodgkinson made his first appearance in America as *Belcour* in the "West Indian," a mistake that was first made in the biography published in the *Mirror of Taste*. It would have been sur-

- Dec. 22—All in the Wrong.
Don Juan.
26—Earl of Essex Jones
Don Juan.
28—He Would be a Soldier . . Pilon
Agreeable Surprise.
29—Fashionable Lover . Cumberland
Don Juan.
(Entertainment of the Wabash
Indian Chiefs.)
31—He Would be a Soldier.
No Song No Supper.
1793.
Jan. 2—Hamlet Shakspeare
Agreeable Surprise.
(Hodgkinson and King's Benefit.)
4—Venice Preserved Otway
Farmer.
(Mrs. Pownall and Mr. Chambers'
Benefit.)
7—Child of Nature Inchbald
Cymon and Sylvia. Garrick
(Mrs. Hodgkinson and Miss Brett's
Benefit.)
9—Ways and Means . . Colman, Jr
Romp.
(West and Prigmore's Benefit.)
11—Fair Penitent.
Rosina.
12—More Ways Than One.
Prisoner at Large.

prising if Mr. Hodgkinson had recited an address,¹ written by himself, on the opening night, and yet have refrained from taking advantage of

WONDER.	an occasion so	PADLOCK.
Don Felix . . . Mr. Hodgkinson (His first appearance in America)	favorable for his	Mungo Mr. Hallam
Colonel Briton . . . Mr. King (His first appearance in America)	<i>debut</i> ; but that	Don Diego Mr. Woolls
Don Pedro Mr. Ashton	he did so is sup-	Leander Mr. West (His first appearance in America)
Don Lopez Mr. Ryan	ported both by	Ursula Mrs. Hamilton
Gibby Mr. Bisset	tradition and	Leonora . . . Mrs. Hodgkinson (Her first appearance in America)
Alguazile . . . Mr. Hammond	personal recollection. Indeed, Charles Du-	
English Soldier . Mr. Robinson	rang, in his "History of the Philadelphia	
Vasquez Mr. Durang	Stage," goes so far as to say that Hodgkin-	
Linardo Mr. Prigmore (His first appearance in America)	son, as <i>Belcour</i> , on meeting <i>Stockwell</i> in his	
Isabella Miss Tuke	opening scene on his opening night, had	
Flora Mrs. Rankin	completely forgotten the first line of his	
Ines Mrs. Hamilton		
Violante Mrs. Henry		

¹ MR. HODGKINSON'S ADDRESS.

Across the vast Atlantic we have steered
To view that liberty so much revered;
To view the genuine sons of freedom's cause,
The favored land govern'd by reason's laws—
The angels whom bright fame the muse shall
sing, [king.
Whose virtue reigns, whose every man's a
And, thank my stars, upon this wretch'd for
and
I'm landed safe, whate'er's my future lot;
But, ah! that came with you; yours the kind
task
'Tis gone the welcome I ne'er dare to ask.
Yet hark! my lungs breathe me there's no danger
In meeting your protection for a stranger,
While, if his poor necessities you relieve,
Will ever study to deserve your love; [care,
While I'm amidst among you, trusted to your
A wife and sister all he has that's dear.
I'm brought to you, believe them if you can . .
You can't, you cannot but the Rights of Man.

From you they sprang, 'twas yours to give
them birth [earth.
And deal the heav'n-born blessing round the
Those rights proclaim; your first, your dar-
ling care,
Is to exert protection for the fair. [favor,
We've others, too, who, anxious for your
Will ever use their ardent, firm endeavor;
Who to this shore most cheerfully are come
Trusting they'll meet a kind and welcome
home; [from you
Trusting that while deserv'd, they'll meet
The kind reward to modest merit due.
(Bell rings.)
There goes the knell that summons to my
fate,
And now your judgment tremblingly I wait;
One poor request, my trial ere I meet,
I beg to lay before my jury's feet:
If to my condemnation you incline,
Do it with mercy—to submit be mine.
But if not guilty prov'd, support my cause,
And my acquittal crown with your applause.

part in the excitement of a first appearance in a new land. The incident is reported on the authority of John North, the caretaker of the old Southwark Theatre. "The night Hodgkinson made his first appearance in this theatre," North is quoted as saying, "he entered on the P. S. side as *Belcour* in the 'West Indian.' He went down to the footlamps and made a very low bow, and after the applause he went to the prompt side, and said to the prompter (who was old Bignall), loud enough for the audience to hear him, 'Mr. Prompter, give me the word,' which was *Mr. Stockwell*. A general surprise seized upon all. It was wondered whether this action should be attributed to freak, or really a want of the word. After he got the word, he went on glibly and smoothly with the dialogue of the scene. Why it so happened Hodgkinson said afterward he could not tell; such a thing never occurred to him again. He said a strange sensation came over him. He had forgotten the character he was to

WEST INDIAN.

personate — he

SHE STOOPS TO CONQUER.

Belcour . . . Mr. Hodgkinson	had forgotten the	Hardcastle . . . Mr. Prigmore
Varland . . . Mr. Prigmore	play." If any-	Young Marlow. Mr. Hodgkinson
Major O'Flaherty . . Mr. King	thing of this	Tony Lumpkin . . Mr. Hallam
Charlotte Rusport . Mrs. Henry		Miss Hardcastle . Mrs. Henry

kind happened on the night of Hodgkinson's *debut*, it is evident that somebody else forgot the character he was to personate and the play in which he appeared. Hodgkinson was not only announced to make his first appearance as *Don Felix* on the opening night, but his address shows he was ready for the summons to his fate. Besides, there are at least two contemporary criticisms of his acting in the part on that occasion. The *Federal Gazette* said that in the character of *Don Felix* he portrayed in a manner the most striking all the various excesses of love and jealousy, while a Philadelphia correspondent, writing to the

Columbian Centinel, declared that he supported the part with great strength and propriety. From his energetic performance of the more pathetic scenes, this writer was induced to think well of his abilities. It is certain that *Belcour* was Hodgkinson's second part, and on the fourth night of the season he played *Young Marlow* in "She Stoops to Conquer," but the newspapers failed to comment on his parts in these comedies, of which only partial casts have been preserved. The allusion to old Bignall as the prompter of the Old American Company at this time was another curious mistake, as Bignall never played in Philadelphia, but was still the manager of the Virginia Company.

Mrs. Hodgkinson made her *debut* on the opening night as *Leonora* in the "Padlock," and appeared as *Rosetta* in "Love in a Village" two weeks later, with Mrs. Pownall as *Madge*, and Mr. Hodgkinson as *Young Meadows*. The *Federal Gazette* said Mrs. Hodgkinson

ROMP.	son acted <i>Leonora</i> inimitably —"All ears were charmed with her voice and all eyes delighted with her man-	ROSINA.
<hr/> Watty Cockney . . . Mr. Prigmore Barnacle Mr. King Old Cockney Mr. Ashton Captain Sightly . . . Mr. West Priscilla Tomboy Mrs. Hodgkinson Penelope Miss Brett Miss La Blond . . . Mrs. Rankin		<hr/> Belville Mr. Chambers Captain Belville . . Mr. West William Mr. Prigmore Irishman Mr. King Rosina Mrs. Hodgkinson Phoebe Mrs. Pownall Old Woman . . . Mrs. Hamilton

ner." The writer in the *Centinel* also acknowledged her charm, and added: "In her Mrs. Henry at last finds a rival worthy of her vocal abilities." As *Priscilla Tomboy* the *Federal Gazette* said Mrs. Hodgkinson caused the greatest laughter, and acted inimitably; but some exception was taken to her manner of speaking as *Rosina* as too quick and lively. It was conceded, however, that she sang delightfully. Apparently, there was some arrangement for the distribution of

parts between Mrs. Hodgkinson, Mrs. Henry and Miss Tuke—the last-named soon to become Mrs. Hallam—Mrs. Hodgkinson being

FARMER.	accorded the	NO SONG NO SUPPER.
Farmer Blackberry . Mr. King	leading singing	Robin . . . Mr. Hodgkinson
Valentine Mr. West	roles, such as	Endless Mr. Martin
Fairly Mr. Heard	<i>Molly Maybush</i>	Crop Mr. Prigmore
Colonel Dorimont . Mr. Ashton	in the "Farmer,"	Frederick Mr. West
Jemmy Jumps . Mr. Chambers	and <i>Margaretta</i>	Thomas Mr. Ryan
Flummery Mr. Ryan	in "No Song No	William Mr. Robbins
Rundy Mr. Martin	Supper," besides	Margaretta . Mrs. Hodgkinson
Stubble Mr. Woolls	those already named, while Mrs. Henry and	Dorothy Mrs. Pownall
Louisa Mrs. Kenna		Nelly Mrs. Rankin
Molly . . . Mrs. Hodgkinson		Louisa Miss Brett
Betty Blackberry . Mrs. Pownall		
Landlady . . . Mrs. Rankin		

Miss Tuke divided the tragedy and comedy lead. Mrs. Henry, as we have seen, was *Violante* in the "Wonder" on the opening night, and *Charlotte Rusport* in the "West Indian," and *Miss Hardcastle* in "She Stoops to Conquer" in quick succession. Miss Tuke is first noticed in the "Lying Valet," when Garrick's farce was given with

LYING VALET.	"Love in a Village"	LOVE IN A VILLAGE.
Sharp Mr. Hallam	on the 9th	Young Meadows . Mr. Chambers
Guttle Mr. Ashton	of November. It	Woodcock Mr. Ashton
Beau Trippet . Mr. Hammond	is probable she	Sir William . . Mr. Hammond
Kitty Pry Miss Tuke	played <i>Kitty</i> when the "Lying Valet" was	Hodge Mr. Hallam
	first presented this season a month earlier.	Madge Mrs. Pownall
		Rosetta . . . Mrs. Hodgkinson

The opera had been produced earlier in the season with Hodgkinson as *Young Meadows*. A correspondent wrote to the *Federal Gazette* concerning this performance, that as Hodgkinson and Prigmore, who had been the life of the theatre, were not in the bill, his curiosity led him to the playhouse, but he found the characters supported beyond his expectations.

Mr. Prigmore made his *debut* on the opening night as *Lissardo* in the "Wonder," subsequently appearing as *Varland* in the "West

MAID OF THE MILL.	Indian," and	DRAMATIST.
Aimworth . . . Mr. Hodgkinson	<i>Watty Cockney</i>	Vapid . . . Mr. Hodgkinson
Sir Harry Sycamore	in the "Romp;"	Lord Scratch . . Mr. Prigmore
Mr. Prigmore		Ennui Mr. King
Mervyn Mr. West	<i>Mr. Hardcastle</i>	Florville Mr. Hallam
Fairfield Mr. Ashton	in "She Stoops	Willoughby . . Mr. Hammond
Giles Mr. Woolls	to Conquer," <i>Sir</i>	Neville Mr. Martin
Ralph Mr. Hallam	<i>Harry Sycamore</i>	Peter Mr. Ryan
Lady Sycamore . Mrs. Hamilton	in the "Maid of	Marianne Miss Tuke
Fanny Mrs. Kenna		Lady Waitfort . Mrs. Hamilton
Theodosia Miss Tuke		Louisa Miss Brett
Patty Mrs. Pownall		Letty Mrs. Rankin

the Mill," *Jobson* in the "Devil to Pay," *Crop* in "No Song No Supper," and *Lord Scratch* in the "Dramatist." At the outset, Prigmore was received with more favor than he deserved. He succeeded in making a good impression as *Lissardo*; and when he played *Jobson* to Mrs. Pownall's *Nell*, one of the Philadelphia critics said of him that in low comedy he had few equals, while he reminded the correspondent of the Boston *Centinel* of Wignell, whose absence in consequence was to be the less regretted. On the night when President Washington¹ attended the theatre to witness the performance of the "Maid of the Mill" and the "Romp," another Philadelphia critic described his

¹ WASHINGTON AT THE PLAYHOUSE.— (From the *Federal Gazette*, Nov. 17th, 1792.) When Mr. Hodgkinson as *Lord Aimworth* exhibited nobleness of mind in his generosity to the humble miller and his daughter, *Patty*; when he found her blessed with all the qualities that captivate and endear life, and knew that she was capable of adorning a higher sphere; when he had interviews with her upon the subject on which was painted the amiableness of an honorable passion; and after his connection, when he bestowed his

benefactions on the relatives, etc., of the old miller, the great and good Washington manifested his approbation of this interesting part of the opera by the tribute of a tear. Nor was his approbation withheld in the afterpiece when Mrs. Hodgkinson as *Priscilla Tomboy*, and Mr. Prigmore as *Young Cockney*, played truly up to nature. The humorous scenes unfolded in this piece, being acted to the life, received the approving smiles of our President, whose plaudits they have studiously endeavored and, we hope, will endeavor to merit.

Young Cockney as "truly up to nature." It must be said, however, that the critics were not so lavish in praise of the other new members of the company, with the exception of Mrs. Pownall. This distinguished actress arrived in America on the same vessel with Mr. Henry, on the 1st of October. It is probable she made her American *debut* as *Catharine* in "Catharine and Petruchio" on the 10th, and in a musical part as *Patty* in the "Maid of the Mill" on the 15th. One critic, speaking of Mrs. Hodgkinson as *Molly Maybush* and Mrs. Pownall as *Betty Blackberry* in the "Farmer," said that the difference in the abilities of these ladies was that the former charmed in lively characters, and the latter in all characters. On the other hand, Mr. West as *Captain Belville* in "Rosina" was described as "just yet as truly unamiable," and Mr. King as *Colonel Briton* in the "Wonder" played the part only with "appropriate firmness." Miss Brett, who is first noticed as *Louisa* in the "Dramatist," was kindly treated; but it was said, "She speaks rather too low and quick, and, inclining a little, looks too much toward the floor of the stage."

Mr. Hodgkinson probably made his *debut* in a Shakesperean character as *Petruchio* to Mrs. Pownall's *Catharine*; but he appeared

OTHELLO.	later in the season as <i>Richard</i> ,	EARL OF ESSEX.
Othello, Mr. Hodgkinson Iago . . . Mr. Hallam Cassio . . . Mr. King Desdemona . Miss Tuke	<i>Othello</i> and <i>Hamlet</i> . Besides these the only	Essex Mr. Hodgkinson Lord Burleigh Mr. King Sir Walter Raleigh Mr. Ashton Lieutenant Mr. Woolls Southampton Mr. Martin Queen Elizabeth Mrs. Kenna Countess of Nottingham . Mrs. Hamilton Countess of Rutland . . . Mrs. Henry
tragedy role he is known to have played at this time was the <i>Earl of</i>		
<i>Essex</i> . "Though we do not pretend to say that Mr. Hodgkinson equals a Kemble," the <i>Federal Gazette</i> said, speaking of his <i>Richard III</i> ,		

"yet he certainly did great justice to the part. His action was violent, as the character requires, and at the same time not unstrained. If we must censure him, it is for his manner of speaking—he lets his voice fall too suddenly, speaking, to borrow a term from music, in octaves; he, however, excels any that ever appeared here in the character of *Richard*." When he appeared as *Othello* ten days later, the same authority spoke of him as "the American Kemble," adding, "His address to the Senate was spoken with judgment; the whole of his acting, where *Iago* so artfully excites his jealousy, was very natural; the heaving of his breast, the expression of his countenance and the rage which *Iago* causes when he determines to kill *Desdemona*, was a masterly piece of acting." Mr. Hallam as *Iago* "performed to admiration;" Mr. King as *Cassio* "performed well in the drunken scene;" and Miss Tuke as *Desdemona* "pleased the audience—there is a natural diffidence truly engaging in this graceful young actress." There was no criticism of Mr. Hodgkinson's *Hamlet* or of his *Earl of Essex* in Jones' tragedy.

In the familiar pieces this season Hallam and Henry frequently gave up the roles in their possession to Hodgkinson, and even to

BEAUX' STRATAGEM.	West. Mr. Henry	ALL IN THE WRONG.
Archer. Mr. Hodgkinson	indeed seldom ap-	Sir John Restless. Mr. Hodgkinson
Aimwell . . . Mr. West	peared, while the	Beverly Mr. Hallam
Scrub . . . Mr. Hallam	only part that Mr.	Sir William Belmont. Mr. Prigmore
Mrs. Sullen. Mrs. Henry	Hallam kept to	Young Belmont . . . Mr. Martin
Dorinda . . Mrs. Kenna	himself at the be-	Lady Restless . . . Mrs. Pownall
Cherry . . Mrs. Pownall	ginning of the season, as of the first im-	Belinda Miss Tuke
	portance, was <i>Marplot</i> in the "Busybody."	Clarissa Miss Brett
	he played the low comedy, <i>Scrub</i> , and was secondary to Hodgkinson	Tattle Mrs. Hamilton

in "All in the Wrong." In Pilon's play, "He Would be a Soldier," on the 28th of December, both the managers appeared, as well as Miss Tuke and Mrs. Henry; Mr. Hodgkinson and Miss Brett being the

HE WOULD BE A SOLDIER.

Colonel Talbot . . . Mr. Henry
Capt. Crevalt . . . Mr. Hodgkinson
Caleb Mr. Hallam
Mandeville Mr. Martin
Sir Oliver Oldstock . Mr. Ashton
Johnson Mr. Hammond
Wilkins Mr. Woolls
Amber Mr. Ryan
Harriet Miss Tuke
Lady Oldstock . . . Mrs. Rankin
Mrs. Wilkins . . . Mrs. Hamilton
Betty Mrs. Kenna
Nancy Miss Brett
Charlotte Mrs. Henry

only new members
of the company in
the cast. The
others, however,
with the exception
of Mrs. Pownall,
were seen in the
"Agreeable Sur-
prise," which was
the afterpiece of the

AGREEABLE SURPRISE.

Lingo . . . Mr. Hodgkinson
Eugene Mr. West
Compton . . . Mr. Chambers
Sir Felix Friendly . Mr. King
Chicane Mr. Ashton
Cuddon Mr. Ryan
John Mr. Martin
Harry Mr. Hammond
Laura Mrs. Kenna
Mrs. Cheshire . Mrs. Rankin
Fringe . . . Mrs. Hamilton
Cowslip . Mrs. Hodgkinson

evening. Only three new comedies were produced this season—Holcroft's "Road to Ruin," on the 10th of December; Mrs. Inch-

ROAD TO RUIN.

bald's "Child of Nature," for the benefit of Mrs. Hodgkinson and Miss Brett; and the younger Colman's "Ways and Means," for the benefit of West and Prigmore. Only one of these continued to hold the stage, the "Road to Ruin" being in the list of "old comedy" favorites until within a

Goldfinch Mr. Hallam
Mr. Dornton Mr. Henry
Harry Dornton Mr. Hodgkinson
Milford Mr. Martin
Silky Mr. Prigmore
Sulky Mr. King
Smith Mr. Ashton
Jacob Mr. Ryan
Widow Warren Mrs. Pownall
Sophia Miss Tuke
Jenny Mrs. Hamilton
Mrs. Ledger Mrs. Kenna

few years. It was the best of Holcroft's pieces, and had been printed in London only a few months before its first production in America. Its success at Covent Garden was largely due to Munden's admirable acting as *Old Dornton*. That Mr. Henry equalled the original would

be a violent assumption. Mrs. Inchbald's "Child of Nature" was based on the "Zelie" of Madame de Genlis. This piece was also a Covent Garden success. Young Colman's "Ways and Means" was

CHILD OF NATURE.	from the Hay-	WAYS AND MEANS.
	market. The	
Duke Mercia . . . Mr. Prigmore	casts of both	Sir David Dunder . Mr. Prigmore
Marquis Almanza . . . Mr. King	pieces were	Random . . . Mr. Hodgkinson
Count Valentia . Mr. Hodgkinson	made up al-	Scruple Mr. West
Granada Mr. Martin	most wholly	Tiptoe Mr. King
Seville Mr. Ryan	of the new	Paul Peery Mr. Ashton
Marchioness Merida . Mrs. Pownall		Lady Dunder . . Mrs. Rankin
Amanthis . . . Mrs. Hodgkinson		Harriet Miss Brett
		Kitty Mrs. Hodgkinson

members of the company, the production of the latter being due apparently to Prigmore's desire to play *Sir David Dunder*.

Mr. Prigmore was certainly accorded extraordinary opportunities. He created new low comedy roles in which Mr. Wignell had not

DON JUAN.	been seen; and in the	POOR SOLDIER.
	hope that he would	
Don Juan . Mr. Hodgkinson	outrival Wignell, he	Patrick . . Mr. Hodgkinson
Don Guzman . Mr. Hallam	was accorded the parts	Captain Fitzroy . Mr. West
Don Ferdinand, Mr. Chambers	in which that favorite	Father Luke . . Mr. King
Scaramouch . Mr. Prigmore	comedian was famous.	Darby . . . Mr. Prigmore
Confidante . Mrs. Hamilton		Norah . . . Mrs. Pownall
Donna Anna . Mrs. Henry		Kathleen . Mrs. Hodgkinson

He was the original *Scaramouch* in this country in the great Royalty Theatre success, "Don Juan." He succeeded Wignell as *Darby* in the "Poor Soldier." The attempt was vain, however, for when Wignell reappeared, Prigmore disappeared.

In the Philadelphia cast of "Don Juan" Mr. Chambers was the *Don Ferdinand*; but when the ballet was given in New York, he was succeeded by Mr. West. Chambers played a number of parts during the Southwark season, as the casts show; but it does not appear that

he went with the company to New York. Indeed, it may be doubted whether, at any time, he was a regular member of the company. Mr. Chambers had appeared at the summer theatres in London, being at the Royalty in 1787 and 1788, and at the Haymarket in 1789. At the Royalty he was *Clink* in "Poll of Plympton," and the *Wizard* in "Harlequin Mungo." At the Haymarket he was among the vocalists in the "Battle of Hexham," and played *Castinacio* in the "Enraged Musician," his only serious part being *Guildenstern* in "Hamlet." It is probable Chambers came to America without an engagement, as his name is not among the list of Henry's recruits who took passage on the ship "Bristol."

From Philadelphia the company journeyed to New York, where the old theatre in John Street was reopened on the 28th of January, 1793. The intention was to begin the season with the "Wonder" and "Prisoner at Large;" but the bill was changed "at the request of many friends." On the opening night Mr. Prigmore, who was cast for *Lord Scratch* in the comedy, refused to appear; and with the consent of the audience Mr. Henry read the part. Why Prigmore refused the part is not very clear, as he had previously played it in Philadelphia; but in an insolent card that he succeeded in having printed in one of the news-

LIST OF PERFORMANCES—*New York.*

1793.	
Jan. 28—Dramatist	Reynolds
Padlock	Bickerstaff
30—Maid of the Mill	Bickerstaff
Love a la Mode	Macklin
Feb. 1—Richard III	Shakspeare
Flitch of Bacon	Bate
4—Love in a Village	Bickerstaff
Catharine and Petruchio. Shakspeare	
6—Othello	Shakspeare
Romp	Bickerstaff
8—Road to Ruin	Holcroft
Flitch of Bacon.	
11—All in the Wrong	Murphy
Rosina	Mrs. Brooke
12—Road to Ruin.	
Romp.	
15—Miser	Fielding
No Song No Supper	Hoare
18—Dramatist.	
Farmer	O'Keefe
20—Maid of the Mill.	
Mayor of Garratt	Foote

- Feb. 22—Child of Nature . Mrs. Inchbald
No Song No Supper.
25—Wonder Mrs. Centlivre
Agreeable Surprise . . O'Keefe
27—West Indian . . . Cumberland
No Song No Supper.
Mar. 1—She Stoops to Conquer . Goldsmith
Poor Soldier O'Keefe
4—Child of Nature.
Agreeable Surprise.
6—Love in a Village.
Ways and Means . . Colman, Jr.
Beaux' Stratagem . . Farquhar
Romp.
11—Earl of Essex Jones
Devil to Pay Coffey
13—More Ways than One . Mrs. Cowley
Don Juan.
15—School for Scandal . . Sheridan
Don Juan.
18—Wild Oats O'Keefe
Devil to Pay.
20—Dramatist.
Romp.
22—Wild Oats.
Padlock.
23—He Would be a Soldier . . Pilon
Agreeable Surprise.
26—Fashionable Lover . Cumberland
No Song No Supper.
(Benefit of Widows and Orphans.)
April 1—Romeo and Juliet . . Shakspeare
Lying Valet Garrick
3—Wild Oats.
Cymon and Sylvia . . . Garrick
5—More Ways than One.
Prisoner at Large . . . O'Keefe
8—Clandestine Marriage
Garrick and Colman
King of the Genii.
10—George Barnwell Lillo
Deserter Dibdin
12—Dramatist.
Lying Valet.
15—West Indian.
St. Patrick's Day . . . Sheridan

papers he accused the managers of treating him unfairly. His conduct, no doubt, had the support of Hodgkinson, and had no higher purpose than to distract the management and the company. In imputing so grave a charge to Hodgkinson it is scarcely possible to do him injustice. From the outset he was not only the despot of the company, but its marplot. He allowed no opportunity to escape him, by which he could create discord or harass Henry. He would tolerate no rival either for himself or Mrs. Hodgkinson. The repertoire was always moulded so as to meet his aims. The substitution of the "Dramatist" for the "Wonder" on the opening night had for its object the prevention of Mrs. Henry's appearance as *Violante*. It was a piece, too, in which Hodgkinson as *Vapid* could be seen in one of his most effective roles. In the "Maid of the Mill" which followed he was able to show his versatility

as *Aimworth*, while Mrs. Hodgkinson was brought forward in her favorite part of *Patty*. Then, on the third night, he crowned his previous triumphs by appearing as *Richard III*, and a few days later as *Othello* at the same time that Miss Tuke, who had just become Mrs. Hallam, was successively the *Lady Anne* and *Desdemona*, as she had previously been *Marianne* in the "Dramatist" to the exclusion of Mrs. Henry. By the same arrangement Mrs. Pownall, who was a greater actress and better singer than Mrs. Hodgkinson, was relegated to secondary roles. Hodgkinson not only had his own way in everything, but his favor was the only road to success. Such a man could not fail to find in Prigmore a convenient tool, only too willing to insult the managers and offend their patrons. Not content with refusing to appear in the "Dramatist" on the opening night, this ignorant and insolent man, who was in fact a

- April 17—King Henry IV . . . Shakspeare
 Agreeable Surprise.
 (Mr. Woolls' benefit.)
 19—Suspicious Husband . . . Hoadley
 Cymon and Sylvia.
 (Mr. Hodgkinson's benefit.)
 22—Notoriety . . . Reynolds
 Romp.
 (Mrs. Hodgkinson's benefit.)
 24—Hamlet . . . Shakspeare
 Deserter.
 (Mr. Heard's benefit.)
 May 3—Rivals . . . Sheridan
 Cymon and Sylvia.
 (Mr. Ryan's benefit.)
 6—Recess.
 Robinson Crusoe . . . Sheridan
 (Mrs. Hamilton's benefit.)
 8—Alexander the Great . . . Lee
 Rival Candidates . . . Bate
 (Mrs. Henry's benefit.)
 10—Provoked Husband . . . Vanbrugh
 Ways and Means.
 (Mrs. Kenna's benefit.)
 13—Such Things Are . Mrs. Inchbald
 Padlock.
 (Mr. King's benefit.)
 15—Notoriety.
 Rosina.
 (Mrs. Rankin's benefit.)
 17—Such Things Are.
 Look Before You Leap . Robson
 Harlequin Fisherman.
 (Mr. Martin's benefit.)
 20—Wedding . . . Dunlap
 Agreeable Surprise.
 (Miss Brett's benefit.)
 22—Chapter of Accidents . Miss Lee
 Waterman . . . Dibdin
 (Mrs. Pownall's benefit.)
 24—Tempest . . . Dryden
 No Song No Supper.
 (Mrs. Hallam's benefit.)
 27—Conscious Lovers . . . Steele
 Critic . . . Sheridan
 (Mr. Hammond's benefit.)

- May 29—Jealous Wife Colman
 Comus Milton
 (Mr. Ashton's benefit.)
 31—Animal Magnetism, Mrs. Inchbald
 Hunt the Slipper Knapp
 Death of Captain Cook.
 (Mr. Prigmore's benefit.)
 June 3—Chapter of Accidents.
 Midas O'Hara
 (Mr. West's benefit.)
 5—Merchant of Venice . . Shakspeare
 Irishman in London . . Macready
 (Mr. Henry's benefit.)
 7—Fashionable Lover.
 Harlequin Shipwrecked.
 (Durang's and Bisset's benefit.)
 20—Jealous Wife.
 Prisoner at Large.
 (Robbins' and West, Jr.'s, benefit.)
 July 12—Jane Shore Rowe
 No Song No Supper.
 (Mrs. Kenna's benefit.)
 14—Road to Ruin.
 Rosina.

buffoon, not a comedian, seized the occasion of the second production of the comedy on the 18th of February, when he played *Jemmy Jumps* in the afterpiece, to introduce politics into the opera. This gave great offense to the Federalists, who objected to Prigmore's rabid Democracy. In view of his "awkward and offensive introduction of politics" into the "Farmer," a correspondent wrote to the *New York Daily Gazette* to say that there was no more power in the wisest forms of gov-

ernment to make men politically and equally free than there was in Governors Hallam and Henry to make Prigmore play like Wignell. "But though they cannot make a tolerable performer of him," the writer added, "it is to be hoped, since they pay him wages, they have at least the power of checking his impertinence." Unfortunately the managers possessed no such powers, as it was the astute Hodgkinson who was behind the insolent Prigmore.

The first piece of the season, new to New York audiences, was the afterpiece, the "Romp," which was followed in rapid succession by Holcroft's comedy, the "Road to Ruin," Prince Hoare's "No Song No Supper," O'Keefe's "Farmer," Mrs. Inchbald's comedy, the "Child of Nature," the younger Colman's "Ways and Means," and the pantomimic ballet, "Don Juan." All these had been previously presented

in Philadelphia, the only noteworthy change in the cast being the substitution of Prigmore for Chambers as *Jemmy Jumps* in the "Farmer." In the familiar pieces there were also a few changes, Hodgkinson succeeding Chambers as *Belville* in "Rosina" and as *Young Meadows* in "Love in a Village," and West as *Don Ferdinand* in "Don Juan." When the "West Indian" was presented, on the 15th of April, Mr. Hallam played *Stockwell* for the first time, and his son by his first wife, Mirvan Hallam, made his first appearance on the New York stage as *Belcour*. The younger Hallam appeared a number of times during the season in unimportant roles, including *Carlos* in "Recess," with Mr. Hallam as *Muscato* and Mrs. Hamilton as *Aurora* for the actress' benefit. He was possessed of little talent, and never succeeded.

The first of the pieces to have its initial American production this season was O'Keefe's "Wild Oats," which proved one of the most successful comedies of the epoch.

WILD OATS.

It was a piece in which the broad laugh and the tear of sensibility, to use the language of the period, alternately followed each other, and the comedy at once became popular with American audiences.

The late William B. Wood, for many years manager of the Philadelphia theatre, saw this pro-

duction with its original cast when he was a boy, just entering upon his teens. Mrs. Henry's acting as *Lady Amaranth*, he says in his "Personal Recollections of the Stage," and Mr. Henry's as *John Dory*, were both fresh in his memory after sixty years. "They must have

Rover	Mr. Hodgkinson
Sir George Thunder	Mr. Prigmore
Harry Thunder	Mr. West
Banks	Mr. Heard
John Dory	Mr. King
Ephraim Smooth	Mr. Henry
Jim	Mr. Hallam
Farmer Gammon	Mr. Hammond
Lamp	Mr. Durang
Trap	Mr. Ashton
Lady Amaranth	Mrs. Henry
Amelia	Mrs. Kenna
Jane	Mrs. Pownall

been excellent," he adds, "for I have no remembrance of *Rover*, the principal character, though acted by Mr. Hodgkinson." It is probable that Mr. Wood's deductions are more trustworthy than his facts. Not only did Mr. Henry not play *John Dory*, as the cast shows, but there is a portrait of him as *Ephraim Smooth*, of which, unfortunately, only two copies are known to exist.

With the beginning of the benefits the production of novelties began in earnest, a number of beneficiaries choosing recent London

NOTORIETY.	pieces as special attractions. Mrs. Hodgkinson offered Reynolds' new comedy, "Notoriety," notwithstanding it had failed to achieve anything	SUCH THINGS ARE.
Nominal . . . Mr. Hodgkinson		Twineall . . . Mr. Hodgkinson
Lord Jargin . . . Mr. Hammond		Sultan Mr. Hallam
Sir Andrew Acid . . Mr. Heard		Sir Luke Tremor . Mr. Prigmore
Colonel Hubbub . Mr. Prigmore		Haswell Mr. Hallam
Clairville Mr. Hallam		Lord Flint . . . Mr. Hammond
Blunder O'Whack . Mr. King		Meanright Mr. West
Saunter Mr. West		Elvirus Mr. Martin
James Mr. West, Jr		Zedan Mr. King
Lady Acid . . . Mrs. Hamilton		Lady Tremor . . . Mrs. Kenna
Honoraria Mrs. Hallam		Aurelia Mrs. Hallam
Sophia Strangeway . Mrs. Henry		Arabella Mrs. Henry

like the success of the "Dramatist" at Covent Garden, and Mr. King followed with Mrs. Inchbald's play, "Such Things Are," in which

LOOK BEFORE YOU LEAP.	Mr. Hallam played <i>Haswell</i> , a part that was intended as a portrait of Howard, the philanthropist. To the latter Mr. Martin	HARLEQUIN FISHERMAN.
Lucas . . . Mr. Hodgkinson		Harlequin . . . Mr. Martin
Duval Mr. Martin		Pantaloone . . . Mr. Heard
Corporal . . . Mr. Hammond		Clown Mr. Ryan
Lawyer Mr. Ryan		Lover Mr. Hammond
Lucette Mrs. Hallam		Magician . . . Mr. Robbins
Margaret . . . Mrs. Kenna		Columbine . . . Miss Brett
		Sylph Mrs. Kenna

added a one-act comedy, "Look Before You Leap," in which a mother, still young and handsome, becomes the successful rival of her daughter, and the pantomime, "Harlequin Fisherman."

in "All in the Wrong." In Pilon's play, "He Would be a Soldier," on the 28th of December, both the managers appeared, as well as Miss Tuke and Mrs. Henry; Mr. Hodgkinson and Miss Brett being the

HE WOULD BE A SOLDIER.

Colonel Talbot . . . Mr. Henry
Capt. Crevalt . . . Mr. Hodgkinson
Caleb Mr. Hallam
Mandeville Mr. Martin
Sir Oliver Oldstock . . Mr. Ashton
Johnson Mr. Hammond
Wilkins Mr. Woolls
Amber Mr. Ryan
Harriet Miss Tuke
Lady Oldstock . . . Mrs. Rankin
Mrs. Wilkins . . . Mrs. Hamilton
Betty Mrs. Kenna
Nancy Miss Brett
Charlotte Mrs. Henry

only new members
of the company in
the cast. The
others, however,
with the exception
of Mrs. Pownall,
were seen in the
"Agreeable Sur-
prise," which was
the afterpiece of the

AGREEABLE SURPRISE.

Lingo . . . Mr. Hodgkinson
Eugene Mr. West
Compton . . . Mr. Chambers
Sir Felix Friendly . Mr. King
Chicane Mr. Ashton
Cuddon Mr. Ryan
John Mr. Martin
Harry Mr. Hammond
Laura Mrs. Kenna
Mrs. Cheshire . Mrs. Rankin
Fringe . . . Mrs. Hamilton
Cowslip . Mrs. Hodgkinson

evening. Only three new comedies were produced this season—Holcroft's "Road to Ruin," on the 10th of December; Mrs. Inch-

ROAD TO RUIN.

bald's "Child of Nature," for the benefit of Mrs. Hodgkinson and Miss Brett; and the younger Colman's "Ways and Means," for the benefit of West and Prigmore. Only one of these continued to hold the stage, the "Road to Ruin" being in the list of "old comedy" favorites until within a

Goldfinch Mr. Hallam
Mr. Dornton Mr. Henry
Harry Dornton Mr. Hodgkinson
Milford Mr. Martin
Silky Mr. Prigmore
Sulky Mr. King
Smith Mr. Ashton
Jacob Mr. Ryan
Widow Warren Mrs. Pownall
Sophia Miss Tuke
Jenny Mrs. Hamilton
Mrs. Ledger Mrs. Kenna

few years. It was the best of Holcroft's pieces, and had been printed in London only a few months before its first production in America. Its success at Covent Garden was largely due to Munden's admirable acting as *Old Dornton*. That Mr. Henry equalled the original would

by Mr. Prigmore; and the "Irishman in London," included in his benefit bill by Mr. Henry for the purpose of showing himself in

HUNT THE SLIPPER.

Billy Bustle . . . Mr. Prigmore
Winterbottom . . . Mr. Ashton
Captain Clement . . . Mr. West
Glib Mr. Martin
Miss Winterbottom, Mrs. Rankin
Harriet Mrs. King
Maid Mrs. Kenna

a new Irish part.

To these may be added the cast of "St. Patrick's Day," produced a night or

two before the benefits began. All these pieces, which were Covent Garden or Haymarket successes, became very popular, and some of them held the stage until within a com-

IRISHMAN IN LONDON.

Murtoch Delany . . . Mr. Henry
Mr. Cullooney . . . Mr. King
Captain Seymour . . . Mr. West
Edward Mr. Martin
Frost Mr. Heard
Cymon Mr. Hallam
Caroline Mrs. Hallam
Louisa Mrs. Kenna
Cubba Mrs. Hamilton

paratively recent

period. The most successful of these productions was the "Waterman,"

in which Hodgkinson as *Tom Tug* had a

fine opportunity to emphasize the versatility of talent he had shown throughout the season. In "Hunt the Slipper" Miss Brett was announced as Mrs. King. Two days before, when she played the *Lady* in "Comus" for Mr. Ashton's benefit, she was still Miss Brett. According to Dunlap, Miss Brett was a feeble actress who owed whatever supremacy she obtained to the influence of Hodgkinson. As the virtual dictator of the company, this accomplished actor, but unscrupulous man, made everything bend to his own interest.

A few casts of familiar pieces that had not been played by the reorganized company in Philadelphia during the engagement there

DEATH OF CAPTAIN COOK.

Captain Cook . Mr. Hodgkinson
Lieutenant . . . Mr. Prigmore
Terreoboo Mr. Robbins
Oroondo Mr. Martin
Perea Mr. West
Kosh Mr. King
High Priest Mr. Heard
Emai Mrs. Kenna

ST. PATRICK'S DAY.

Lieut. O'Conner, Mr. Hodgkinson
Dr. Rosy Mr. Martin
Justice Credulous . Mr. Prigmore
Sergeant Trounce . . Mr. West
Lauretta Mrs. Hallam
Mrs. Bridget . . Mrs. Hamilton

have been preserved. These are given herewith to make the record as complete as possible. It must be said, however, that it is to the long list of benefits this season rather than to the casts that we owe our knowledge of the *personnel* of the company. The casts on the other hand show Hodgkinson's aggressiveness in the distribution of parts, the American element in the company being ruthlessly pushed aside in favor of the English contingent. Poor old Woolls, after a service of more than thirty years on the American stage, was seldom heard, even in the parts that had long been in his possession. Heard, Ashton, Hammond, Bisset, Mrs. Kenna, Mrs. Rankin and Mrs. Hamilton received little consideration. Bisset asserted his right to play his favorite Scotchman, *Colin McLeod*, in the "Fashionable Lover" for his benefit, but the others were generally content with subordinate roles, even on their benefit nights. Even Martin, who made some

NEW CASTS OF FAMILIAR PIECES.

ALEXANDER THE GREAT.

Alexander . . . Mr. Hodgkinson
Clytus Mr. King
Lysimachus . . . Mr. Hallam
Statira Mrs. Henry
Roxana Mrs. Kenna
Parisates Mrs. Hallam

CHAPTER OF ACCIDENTS.

Woodville . . . Mr. Hodgkinson
Governor Harcourt . Mr. Prigmore
Captain Harcourt . . Mr. Martin
Lord Glenmore . . . Mr. King
Grey Mr. Heard
Vane Mr. West
Jacob Gawky . . . Mr. Hallam
Miss Mortimer . . . Mrs. Hallam
Celia Mrs. Henry
Bridget Mrs. Pownall
Mrs. Warner . . . Mrs. Hamilton

COMUS.

Comus Mr. Hodgkinson
Elder Brother . . . Mr. Martin

Younger Brother . Mr. Hammond
Lady Miss Brett
Sabrina Mrs. Rankin
Euphrosyne . . . Mrs. Hodgkinson

JEALOUS WIFE.

Mr. Oakley . . . Mr. Hodgkinson
Major Oakley . . . Mr. Ashton
Charles Mr. West
Russet Mr. Prigmore
Lord Trinket . . . Mr. Hammond
Sir Harry Beagle . . Mr. Martin
Captain O'Cutter . . Mr. King
Paris Mr. Durang
Mrs. Oakley . . . Mrs. Pownall
Lady Freeloze . . . Mrs. Kenna
Harriet Mrs. Hallam
Toilet Mrs. Hamilton

KING OF THE GENII.

King Mr. Woolls
Harlequin Mr. Martin
Pantaloone Mr. Ryan
Clown Mr. Prigmore
Columbine Mrs. Kenna

MERCHANT OF VENICE.

Shylock Mr. Henry
Gratiano Mr. Hodgkinson
Bassanio Mr. Martin
Antonio Mr. Hallam
Launcelot Mr. Prigmore
Portia Mrs. Henry
Nerissa Mrs. Kenna
Jessica Mrs. Hallam

MIDAS.

Midas Mr. Prigmore
Apollo Mr. West
Pan Mr. King
Mysis Mrs. Rankin
Nysa Mrs. Hodgkinson
Daphne Mrs. Pownall

RIVAL CANDIDATES.

General Worry . . . Mr. Henry
Sir Harry Muff . . . Mr. Martin
Spy Mr. Prigmore
Narcissa Mrs. Hodgkinson
Jenny Mrs. Rankin

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... announced to sing at Oeller's

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... opposition which this

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hot weather. Later they announced that their new steam ventilator was completed. Devices for cooling the Southwark Theatre in Summer had been adopted even before the Revolution, and like attempts, all inadequate in result, continue to be made after the lapse of more than a century. French feeling ran very high in Philadelphia at this time. Two benefits were given during the season for the refugees from San Domingo, and the performance of the 9th of August was bespoke by the Patriotic Society, at whose instance the Marseillaise Hymn was sung. The only pieces new to Philadelphia that were given at this time were those that had previously been produced in New York. This is explained by the fact that the season was brought to an abrupt close by the yellow fever epidemic of that year, just as the benefits were beginning. Mrs. Pownall's was the only one that actually occurred, and she had nothing new to offer. Mr. Hodgkinson's benefit

- July 10—Notoriety Reynolds
 Prisoner at Large . . . O'Keefe
 12—Notoriety.
 Prisoner at Large.
 15—Chapter of Accidents . . Miss Lee
 Lying Valet Garrick
 18—Notoriety.
 No Song No Supper . . . Hoare
 20—Wild Oats O'Keefe
 Padlock Bickerstaff
 23—Wild Oats.
 Romp Bickerstaff
 25—Animal Magnetism . Mrs. Inchbald
 Rosina Mrs. Brooke
 27—Lionel and Clarissa . . Bickerstaff
 Register Office Reed
 29—Clandestine Marriage . . Garrick
 Romp.
 (Benefit distressed French emigrants.)
 31—School for Scandal . . . Sheridan
 Deserter Dibdin
 Aug. 2—Richard III Shakspeare
 Rival Candidates Bate
 5—Lionel and Clarissa.
 Register Office.
 7—Wild Oats.
 St. Patrick's Day . . . Sheridan
 9—More Ways than One . Mrs. Cowley
 Agreeable Surprise . . . O'Keefe
 (Benefit distressed emigrants from
 Hispaniola.)
 10—Cato Addison
 Irishman in London.
 12—Lionel and Clarissa.
 Critic Sheridan
 14—Tempest Dryden
 Catharine and Petruchio, Shakspeare
 16—Dramatist Reynolds
 Farmer O'Keefe
 19—Child of Nature . . Mrs. Inchbald
 Ways and Means . . . Colman, Jr
 23—Wild Oats.
 No Song No Supper.
 (Mrs. Pownall's benefit.)

was to have taken place on the 26th of August, for which he had announced the first production in this country of Mrs. Inchbald's "I'll Tell You What." It was postponed, however, on account of the indisposition of Hodgkinson, King and Mrs. Hallam. In consequence of the rapid spread of the plague it was abandoned altogether, the house remaining closed. The failure of the benefits, in consequence of the epidemic, led to another quarrel between Hodgkinson and Henry, in which Hallam sided with Hodgkinson. To the charge of failure to fulfil the engagement made with Hodgkinson and his wife in regard to benefits, the actor further alleged neglect and inhumanity, while he was ill and fleeing from the yellow fever. The affair was afterward submitted to arbitration, the arbitrators deciding that Henry had not been guilty of any inhumanity toward Hodgkinson, but giving the latter four hundred dollars, the estimated profits of two benefits. Henry submitted without making any defense, amazed at the audacity of his accuser and the duplicity of his partner. The charge of inhumanity was probably based on Mrs. Hodgkinson's condition, as her first child, a daughter, was born on the 16th of June, 1793, just before the company left for Philadelphia.

CHAPTER V.

MR. HENRY'S LAST SEASON, 1793-4.

HODGKINSON'S OPPOSITION TO HENRY—MRS. MELMOTH—MISS CHEER,
NOW MRS. LONG—MR. RICHARDS AND MRS. WILSON—MRS. POW-
NALL'S "NEEDS MUST"—"TAMMANY"—DUNLAP'S "FATAL DECEP-
TION"—PIECES PRODUCED—DEATH OF MR. AND MRS. HENRY.

THE New York season of 1793-4 was the last of Mr. Henry's connection with the Old American Company. It was throughout a season of discord. Hodgkinson, intent from the outset upon driving Henry and his wife from the company, had so far succeeded to his satisfaction. In this intrigue he was abetted by Hallam, who almost openly contributed to his partner's downfall. Henry had been compelled to yield up part after part to Hodgkinson; and even when he was in possession of roles that Hodgkinson had no wish to play, the actor found means for preventing the manager from producing the pieces. Hodgkinson's opposition to Henry was not so much due to professional jealousy as to a desire to obtain Henry's share in the property. His hostility to Mrs. Henry, on the other hand, was conceived in mere wantonness—it had no purpose except that it may have seemed necessary to Hodgkinson that in order to crush the husband he must also crush the wife—that, to overcome the manager, it was needful to overthrow the actress. Mrs. Henry's roles at that time were confined to the heroines of tragedy. To deprive her of these, Hodg-

kinson insisted that Mrs. Melmoth, who had recently arrived in the country, should be brought forward in parts akin to Mrs. Henry's—a plan in which he succeeded through Hallam's connivance.

The season, which began on the 11th of November, 1793, with a performance in aid of the Philadelphia sufferers, was a long one, last-

LIST OF PERFORMANCES.

1793.

- Nov. 11—Clandestine Marriage
Garrick and Colman
Padlock Bickerstaff
(Benefit of the Philadelphia sufferers.)
13—Dramatist Reynolds
Romp Bickerstaff
15—She Stoops to Conquer . Goldsmith
Deserter Dibdin
18—Wonder Mrs. Centlivre
Ways and Means . . Colman, Jr
20—Grecian Daughter . . . Murphy
Romp.
22—More Ways than One . Mrs. Cowley
Ways and Means.
25—Grecian Daughter.
Lying Valet Garrick
27—Provoked Husband . . Vanbrugh
Romp.
29—Notoriety Reynolds
Agreeable Surprise . . O'Keefe
Dec. 2—Jealous Wife Colman
Agreeable Surprise.
4—Venice Preserved Otway
Love a la Mode Macklin
6—All in the Wrong Murphy
Deserter.
9—Venice Preserved.
Miss in Her Teens Garrick
11—Notoriety.
Don Juan.
13—Percy Hannah More
Padlock.
16—Child of Nature . . Mrs. Inchbald
Don Juan.
18—I'll Tell You What . Mrs. Inchbald

ing until the 28th of July, 1794.

The theatre had not been open a fortnight, when Mrs. Melmoth made her first appearance in America as *Euphrasia* in the "Grecian Daughter." Mrs. Melmoth came to the United States without an engagement, arriving in New York in February, 1793. It was announced at the time that her views were not theatrical—that her intention was to give a course of readings. She actually attempted this plan, giving a reading at the City Assembly Room, New York, on the 9th of April; but finding dramatic readings unappreciated, her thoughts again turned to the stage, for which her abilities and experience fitted her. Mrs. Melmoth was the daughter of a respectable farmer in Surrey, England. While at boarding-school

she was induced to elope with a young man of literary and theatrical aspirations, named Pratt, at one time well known as Courtney Melmoth. During the season of 1772-3, Melmoth made his first appearance on the stage at Smock Alley in Dublin as *Antony* in "All for Love." Mrs. Melmoth also made her *debut* there as *Moinimia* in the "Orphan." She was at that time possessed of a beautiful figure and a very sweet voice. The Melmoths were at Covent Garden during the season of 1774 and 1775. Mrs. Melmoth obtained an introduction there through Younger, for whose benefit she played *Mandane* in "Cyrus," April 11th, 1774. Her formal *debut* at Covent Garden was made October 4th, 1774, as *Roxana* in "Alexander the Great." Among her parts at this time were *Bellarion* in "Philaster," *Queen Elizabeth* in "Richard III," the *Queen* in "Henry II," and *Hermione* in "A Winter's Tale." In January, 1775, Mel-

Dec. 18—Agreeable Surprise.
20—Percy.
St. Patrick's Day . . . Sheridan
23—I'll Tell You What.
Needs Must . . . Mrs. Pownall
26—Such Things Are . Mrs. Inchbald
Needs Must.
28—Barbarossa . . . Browne
30—Dramatist.
Don Juan.

1794.

Jan. 1—Grecian Daughter.
Flitch of Bacon . . . Bate
3—Barbarossa.
Romp.
6—Belle's Stratagem . Mrs. Cowley
Cymon and Sylvia . . . Garrick
8—Belle's Stratagem.
Ways and Means.
10—Such Things Are.
Romp.
13—Tempest . . . Dryden
Guardian . . . Garrick
15—Douglas . . . Home
Irishman in London . Macready
20—Belle's Stratagem.
Highland Reel . . . O'Keefe
22—School for Scandal . . Sheridan
Flitch of Bacon.
24—Fair Penitent . . . Rowe
Highland Reel.
27—West Indian . . . Cumberland
Who's the Dupe? . Mrs. Cowley
29—Henry IV . . . Shakspeare
True-Born Irishman . . Macklin
Feb. 1—Carmelite . . . Cumberland
Highland Reel.
3—Love in a Village . . Bickerstaff
Ways and Means.
5—Wild Oats . . . O'Keefe
Padlock.
8—Mourning Bride . . . Congreve
Irishman in London.
10—Carmelite.
All the World's a Stage . Jackman

- Feb. 12—Fair Penitent.
 No Song No Supper . . . Hoare
 14—Road to Ruin Holcroft
 Rival Candidates Bate
 17—Macbeth Shakspeare
 High Life Below Stairs . Townley
 19—Chapter of Accidents . Miss Lee
 True-Born Irishman.
 21—Lionel and Clarissa . . Bickerstaff
 Irishman in London.
 24—Cato Addison
 Rosina Mrs. Brooke
 26—Lionel and Clarissa.
 Catharine and Petruchio. Shakspeare
 28—Cato.
 Highland Reel.
 Mar. 3—Tammany Mrs. Hatton
 Register Office Reed
 6—Tammany.
 High Life Below Stairs,
 8—Tammany.
 (Mrs. Hatton's benefit.)
 10—Barbarossa.
 No Song No Supper.
 12—Grecian Daughter.
 Irish Widow Garrick
 14—Julius Caesar Shakspeare
 No Song No Supper.
 18—Tamerlane Rowe
 Highland Reel.
 20—Battle of Hexham . . Colman, Jr
 Rosina.
 22—Gamester Moore
 Prisoner at Large . . . O'Keefe
 24—Battle of Hexham.
 Irish Widow.
 26—Beggar's Opera Gay
 Irishman in London.
 28—He Would be a Soldier . . Pilon
 Highland Reel.
 31—Beggar's Opera.
 Cross Purposes O'Brien
 April 2—Percy.
 Don Juan.
 4—Carmelite.
 No Song No Supper.

moth attempted *Hamlet*, Mrs. Melmoth appearing as *Queen Gertrude*. She was engaged at Drury Lane for the season of 1776-7, making her first appearance at that house November 25th, 1776, as *Lady Macbeth*. Mrs. Melmoth, notwithstanding she had opportunities at the two great houses, failed to make a marked impression in London; but afterward, at the theatres of Edinburgh and Dublin, she took high rank. She now played comedy as well as tragedy, and even appeared in comic opera, her first appearance at the English Opera House, Capel Street, Dublin, being made December 19th, 1783, in Houlton's "Gibraltar," which was brought out at that house. For her benefit, March 24th, 1784, Mrs. Melmoth played *Lady Mary Woodley* in Mrs. Griffith's comedy, "The Times." Long before Mrs. Melmoth's arrival in America her girlish figure had been supplanted by the immense proportions of an

English matron, in consequence of which her *debut* in New York, November 20th, 1793, as *Euphrasia* in the "Grecian Daughter," came near meeting with disaster. In the scene where she asked *Dionysius* to strike her instead of her feeble father, "Strike here, here's blood enough," the realism of the situation provoked a laugh. Although she often played *Euphrasia* afterward, she never repeated "here's blood enough." Her sense of the incongruous, however, did not prevent her from playing the rollicking *Roxalana* in the "Sultan" for her benefit, when she was again laughed at. Mrs. Melmoth's accession was marked by the revival of the sombre tragedies of Congreve, Rowe and Addison, which had already fallen into desuetude. Early in the season another event occurred that has at least a reminiscent interest—the appearance of Mrs. Long as *Mrs. Oakly* in the "Jealous Wife," on the 2d of December. This lady was Miss

- April 7—Othello Shakspeare
 Devil to Pay Coffey
 9—World in a Village . . . O'Keefe
 Rosina.
 11—Tammany.
 Agreeable Surprise.
 12—World in a Village.
 Highland Reel.
 21—Surrender of Calais . . Colman, Jr
 Inkle and Yarico . . Colman, Jr
 (Mrs. Henry's benefit.)
 24—Fatal Deception Dunlap
 Shelly's Travels Dunlap
 Farmer O'Keefe
 (Mr. Hodgkinson's benefit.)
 26—Every One has His Fault
 Mrs. Inchbald.
 No Song No Supper.
 (Mr. Ashton's benefit.)
 28—Liberty Restored.
 Wedding Ring Dibdin
 (Mrs. Pownall's benefit.)
 30—Robin Hood MacNally
 Lyar Foote
 (Mrs. Hodgkinson's benefit.)
 May 3—Isabella Southerne
 Sultan Bickerstaff
 (Mrs. Melmoth's benefit.)
 5—How to Grow Rich . . Reynolds
 Shelah's Voyage to America.
 Highland Reel.
 (Mrs. Hallam's benefit.)
 7—Jane Shore Rowe
 Guardians Outwitted, Mrs. Centlivre
 (Mr. Henry's benefit.)
 9—Fatal Deception.
 Robinson Crusoe Sheridan
 (Mr. Richards' benefit.)
 12—Young Quaker O'Keefe
 Robinson Crusoe.
 (Mr. King's benefit.)
 14—Surrender of Calais.
 Prisoner at Large.
 (Mr. Richards' benefit.)

- May 16—Young Quaker.
Three Weeks After Marriage
(Mrs. Hamilton's benefit.) Murphy
- 19—Bold Stroke for a Husband
Hob in the Well Mrs. Cowley
Trick Upon Trick Cibber
(Mr. Martin's benefit.) Yarrow
- 21—Such Things Are.
Three Weeks After Marriage.
(Mrs. Wilson's benefit.)
- 23—Beggars' Opera.
Midnight Hour . . Mrs. Inchbald
(Mr. King's benefit.)
- 26—School for Wives Kelly
Midnight Hour.
(Mrs. Miller's benefit.)
- 28—Gamster.
Shelah's Voyage.
Animal Magnetism . Mrs. Inchbald
(Mrs. Long's benefit.)
- 30—Belle's Stratagem.
True-Born Irishman.
(Mrs. Kenna's benefit.)
- June 2—New Peerage Miss Lee
Poor Soldier O'Keefe
(Mr. Hallam's benefit.)
- 5—Patriot.
Bold Stroke for a Wife
Nootka Sound.
(Mr. Prigmore's benefit.) Mrs. Centlivre
- 7—Rivals Sheridan
Devil to Pay.
(Mr. Heard's benefit.)
- 9—Young Quaker.
Midnight Hour.
Trick Upon Trick.
(Mr. Ryan's benefit.)
- 11—Patriot.
Love in a Camp O'Keefe
Tammany's Frolics.
(Miller, Bergman, Durang and Mrs.
Wilson's benefit.)
- 13—Bold Stroke for a Husband.
Romp.
(Robbins, West and Faulkner's benefit.)

Cheer, of the Colonial stage. She had not played in New York for twenty years, but had occasionally appeared with Hallam's forces in Jamaica in 1781. During the season she appeared as *Almeria* in the "Mourning Bride," *Sancho* in "A Bold Stroke for a Husband," and *Mrs. Grub* in "Cross Purposes." "Mrs. Long," Dunlap says, "was received in silence by the audience, and never heard of more." There were others, however, who manifested a more chivalrous feeling toward the old-time favorite, one of these writing to the *Daily Advertiser* in anticipation of her benefit: "Who does not remember Miss Cheer? Now descended into the vale of years, it is supposed this lady will retire after this season—let us pay a tribute to her former powers, and render her retiring cheerful."

Besides Mrs. Melmoth, the debutants of the season were Mr. Richards, whose first appearance was made December 28th, 1793,

as *Barbarossa*, and Mrs. Wilson, who appeared as *Mrs. Brady* in the "Irish Widow," March 12th, 1794. Richards was an assumed name for Sir Richard Crosby, an Irish Baronet. Richards was a pudding-faced giant, who realized Foote's description of a nobleman of his day—"He looks like a greyhound that has got the dropsy."

Among his previous achievements, Sir Richard had built a balloon and gone up in it, to come down in the Irish Channel at the peril of his life. Having dissipated a fortune, there was one distinction left to him—to become the first baronet to appear on the American stage. Who Mrs. Wilson was it is impossible to say. The name had been a common one on the English stage a few years before. One Mrs. Wilson was a daughter of Lee Lewes, and the wife of Mr. Wilson, of the Haymarket, who left her a widow. Mrs. J. Wilson, who had played at Birmingham, Brighthelmstone and Portsmouth with success, was announced for a London *debut* in 1783. Our Mrs. Wilson, whoever she was, is less interesting to American readers than the Mrs. Wilson, of Covent Garden, celebrated in the prints of the time as "Sally the Small," the "yellowhammer" and the "goldfinch." She married Weston, but eloped with Wilson, and was, perhaps, the most notorious actress of her time. She was a daughter of the Mr. and Mrs. Adcock, who came to America with the original Hallam company in 1752, and her age at the time of her death in 1787—thirty-four years—shows that she was born in this country.

June 20—Heiress Burgoyne
Death of Harlequin.
No Song No Supper.
(Woolls and Richards' benefit.)
23—Every One has His Fault.
Wapping Landlady.
Spoiled Child Bickerstaff
(Mr. Ashton's benefit.)
25—Dramatist.
Padlock.
(Heard and Hammond's benefit.)
28—Barbarossa.
Agreeable Surprise.
(Benefit for Algerine Captives.)

Mrs. Pownall was unable to appear during the first few weeks of the season, having broken her leg, and when she again came before

NEEDS MUST.

Hardwell Mr. Prigmore
Anthony Mr. Martin
Rushbrook Mr. Bergman
Delia Mrs. Hallam
Marian Mrs. Pownall

the public she was still on crutches.

A musical trifle, called "Needs Must, or the Ballad Singers," served as a vehicle for her reappearance. For this piece Mrs.

Hatton, a sister of Mrs. Siddons, furnished the plot, which was slight and wrote one of the songs; the whole of the dialogue was the work of Mrs. Pownall. The only example of the songs in "Needs Must" that has come down to us is the following:

To her enraptured fancy flies
Whose image fills the heart;
Swells on the beam of her dear eyes,
Whose smiles ecstatic joy impart.

And now while gentle dews descend,
And misty evening veils the sky,
Oh, love, thy vot'ry's suit befriend
And whisper, Delia, Henry's nigh.

One of the newspapers, in contradicting the report that Mrs. Hatton had written "Needs Must," spoke of her as the lady from whose pen was soon to be ex-

TAMMANY.

pected a new opera—"Tammany, or the Indian Chief." This lady was Mrs. Anne Julia Hatton, a sister of Mrs. Siddons, who aspired to be a poet and playwright. In 1783, when she was Mrs. Curtis,

Tammany Mr. Hodgkinson
Columbus Mr. Hallam
Perez Mr. King
Ferdinand Mr. Martin
Wegan Mr. Prigmore
Indian Dancers { Mr. Durang
 Mr. Miller
Manana Mrs. Hodgkinson
Zulla Mrs. Hamilton

she published a volume of "Poems on Miscellaneous Subjects," of which one of the reviews said, "The public is frequently addressed in

worse poetry." In 1793, after she had become Mrs. Hatton, she attempted the stage, appearing at the Haymarket in June of that year as *Kitty* in "Seeing is Believing," and *Nancy* in a piece called the "Pad." She arrived in New York in the Winter of 1793-4, and at once became the bard of the American Democracy. When the Democratic Society of New York celebrated the recapture of Toulon, she furnished the ode for the occasion for which she was voted the thanks of the Society. She also succeeded in interesting the Tammany Society in her opera, the wish of this powerful organization for its production being equal to a command. Elaborate preparations were made for bringing it out. The

prologue, which was spoken by Mr. Hodgkinson, was written by Richard Bingham Davis, a young New York poet, then only in his 23d year. It was included in a volume of "Poems," collected and published after his death, which occurred of yellow fever in 1799. The music was by James Hewitt, who had been the leader of the orchestra for many years. This was the first important attempt at the

EXTRACT FROM DAVIS' PROLOGUE.

Secure the Indian roved his native soil,
Secure enjoy'd the produce of his toil,
Nor knew, nor feared a haughty master's pow'r
To force his labors, or his gains devour.
And when the slaves of Europe here unfurl'd
The bloody standard of their servile world,
When heaven, to curse them more, first deign'd to bless
Their base attempts with undeserved success,
He knew the sweets of liberty to prize,
And, lost on earth, he sought her in the skies;
Scorn'd life divested of its noblest good,
And seal'd the cause of freedom with his blood.

For you, this night, we bid those scenes return—
Scenes that must make each patriot bosom burn;
While the brave deeds of former times renew'd,
Exhibit what yourselves but late have view'd.
When Tammany his country's champion glows,
"Thus," says the patriot, "Washington arose;"
And when his hand illumines the fatal pyre,
"Thus glory saw Montgomery expire."
In each heroic act we fondly trace
Those features which Columbia's worthies grace;
In every eye with exaltation see
Columbia's sons determined to be free.
And oh! may this exalted spirit glow,
Long as the rolling tide of time shall flow.

composition of operatic music in America ; but, like most pioneer composers, Mr. Hewitt met with faint recognition, so far as his original work was concerned, and he even suffered the mortification of being hissed by an angry audience on the first night of "Tammany" for not being ready with a popular air when it was called for. The scenery was all new, being specially painted by Charles Ciceri for the production. Ciceri was not without experience as a scene-painter. He had found employment on the paint-frames in some of the leading theatres of Paris and London, and he was engaged by Milbourne to assist in painting the stock scenes for the New Theatre in Philadelphia. The yellow fever of 1793 drove him to New York, where he soon found occupation in repairing and replacing the well-worn scenery in the theatre in John Street. Dunlap said of the scenes for "Tammany" that "they were gaudy and unnatural, but had a brilliancy of coloring, reds and yellows being abundant." Although Dunlap speaks of the opera itself as "a melange of bombast" and as "seasoned high with spices hot from Paris, and swelling with rhodomontade for the sonorous voice of Hodgkinson," it does not follow that, as a literary performance, it was worse than similar performances of his own. The fact is that the political character of the work—its pronounced republicanism—was peculiarly offensive to Dunlap and to the Federalists generally. This is what the historian meant by "spices hot from Paris." While Republicans were called upon to support the effort on the one hand, there were rumors that a party had been got up to hiss it on the other. While it was admitted that the opera was "received with unbounded applause," it was said with a sneer that the audience was made up of "the poorer class of mechanics and clerks." Whatever may have been the merits of the piece, *Tammany* received much

applause for his independent and noble spirit, and *Columbus* was also applauded. The only hint of the plot is contained in one of the criticisms, in which it is said that the Spaniards got the better of the brave *Tammany*, and burnt him up in his cabin with poor *Manana*. The opera was given in Philadelphia in the following Autumn, and a few years later Hodgkinson revived it in Boston.

After the production of his first comedy, "The Father," Dunlap's activity as a dramatist was very great. As early as 1790 he wrote a tragedy, which was not produced until 1794, when Hodgkinson was induced to bring it out for his benefit. It was originally called "Lord Leicester," but was pro-

FATAL DECEPTION.

duced as "The Fatal Deception, or The Progress of Guilt." It was afterward published with the simple title of "Leicester." The author, who was always fond of his offspring, though he sometimes speaks of his pieces deserving the early death that overtook them, describes this so-called tragedy as a poem. It certainly was poetic in form, but it was not poetry; nor was it tragedy. It was prose with a capital letter at the beginning of each line, and, what is now unendurable, turgid melodrama without action. In length its speeches were Shakspearean, but only in length. Although historical characters were introduced, it had no historical basis. The supposed wife of Leicester presents her lover to her husband as her brother—the guilty wife and her paramour exchange all the servants of the great castle of Kenilworth for strangers in the earl's absence. They attempt Leicester's murder in a way that is at once commonplace and cowardly. These two characters, Dunlap says,

Lord Leicester	Mr. Hallam
Henry Cecil	Mr. Hodgkinson
Dudley Cecil	Mr. King
Eldred	Mr. Richards
Howard	Mr. Martin
Elwina	Mrs. Hodgkinson
Matilda	Mrs. Melmoth

were played by Hodgkinson and Mrs. Melmoth with great effect. He also says that Mrs. Hodgkinson as *Elvina*—the fainting and distressed heroine of melodrama—"first played an important part in this branch of the drama, and evinced great powers." Whatever success these players had, must have been entirely due to their declamation. Dunlap says the success of this play confirmed his attachment to the drama—it was in fact a failure. It was repeated for Richards' benefit, which also failed, and again tried in Philadelphia during the Autumn season of 1794, after which it was never revived. As an afterpiece to the tragedy, when Hodgkinson first produced it, Dunlap contributed an interlude called "*Shelty's Travels*," in which Hodgkinson's success as *Shelty* was as celebrated as Wignell's *Darby* had been in "*Darby's Return*."

The new English pieces produced in New York for the first time during the regular season were Mrs. Inchbald's "*I'll Tell You*

I'LL TELL YOU WHAT.	W h a t ,"	HIGHLAND REEL.
Col. Downright Mr. Hallam	previously	<i>Shelty</i> Mr. Hodgkinson
Anthony Euston . Mr. Hodgkinson	announced	<i>McGilpin</i> Mr. Prigmore
Mr. Euston Mr. Prigmore	for Mr.	<i>Sergeant Jack</i> Mr. King
Sir George Euston . . Mr. Ashton	Hodgkin-	<i>Charley</i> Mr. Martin
Charles Euston Mr. Martin	son's bene-	<i>Sandy</i> Mr. Bergman
Major Cyprus Mr. King	fit in Phila-	<i>Captain Dash</i> Mr. Hammond
Sir Harry Harmless . Mr. Hammond	delphia,	<i>Ransy</i> Mr. Keana
Lady Euston Mrs. Hallam	but not given because of the yellow	<i>Coll</i> Mr. Ashen
Lady Harriet Cyprus . Mrs. Keana	fever; O'Keefe's " <i>Highland Reel</i> ," which proved exceedingly popular,	<i>Moggy McGilpin</i> . Mrs. Hodgkinson
Young Lady . . Mrs. Hodgkinson	and was included in the repertoires of all the new American companies;	<i>Jenny</i> Mrs. Hallam
Bloom Mrs. Miller	Cumberland's " <i>Carmelite</i> ," in which Hodgkinson played <i>St. Valeri</i> ,	
	and Mrs. Melmoth <i>Matilda</i> , a part in which her great abilities were	

unequalled; the younger Colman's "Battle of Hexham," of which I have not been able to find the original cast; and O'Keefe's "World in

CARMELITE.

St. Valori . Mr. Hodgkinson
Hildebrand . . Mr. Richards
De Courcy . . . Mr. King
Montgomeri . . Mr. Martin
Gyfford . . . Mr. Ashton
Fitz Allan . . . Mr. Kenna
Matilda . . Mrs. Melmoth

a Village," the
least popular of
all that prolific
writer's pieces.
Mrs. Inchbald's
comedy had

been first acted at the Haymarket in 1785, and was well received, but in this country it was soon jostled aside by more popular productions. The first cast of the "Highland Reel" is especially worthy of remembrance because of the character

portrait of Martin as *Charley*, published in 1794, of which only one copy is known to exist. This one I picked out of the "five-cent box," at a second-hand bookstore in New York in 1880. The cast of the "World in a Village" is only noteworthy in showing the subordinate strength of the company. Mr. Bergman, who played the little part of *Jack*, was a musician and a member of the orchestra.

When the benefits began, new plays followed each other in rapid succession. Another of the younger Colman's pieces, the "Surrender of Calais," was brought out on Mrs. Henry's night, and Mrs. Inchbald's best comedy, "Every One has His Fault," was played for Mr. Ashton. In Colman's play, notwithstanding it was produced for Mrs. Henry's benefit, Mr. and Mrs. Hodgkinson had the best parts. A solecism in the cast was Hammond as *King Edward*, Williamson's part, when the play was first produced at the Haymarket in 1791. The plot

WORLD IN A VILLAGE.

Dr. Grigsby . . . Mr. Hodgkinson
Jollyboy Mr. Hallam
Alebut Mr. Prigmore
Charles Willows . . . Mr. King
William Bellevue . . . Mr. Martin
Capt. Mullenahack . Mr. Richards
Sir Henry Check . . . Mr. Ashton
Capt. Vansheisen . . . Mr. Ryan
Jack Mr. Bergman
Hedgeworth . . . Mr. Hammond
Briers Mr. Woolis
Willows Mr. Heard
Louisa Mrs. Henry
Maria Mrs. Hallam
Mrs. Alebut . . . Mrs. Pownall
Mrs. Bellevue . . . Mrs. Kenna

of this piece was borrowed from a novel called "The Siege of Calais," published in 1751. In Mrs. Inchbald's comedy the characters of

SURRENDER OF CALAIS.

Eustache de St. Pierre . Mr. Henry
La Gloire Mr. Hodgkinson
Ribbemont Mr. Martin
John de Vienne . . . Mr. Richards
O'Carroll Mr. King
Edward III Mr. Hammond
John D'Arie Mr. Ashton
Sir Walter Mauny . . Mr. Woolls
Sergeant Mr. Prigmore
Carpenter Mr. Hallam
Old Man Mr. Heard
Queen Phillipa . . . Mrs. Hallam
Julia Mrs. Henry
Madelon Mrs. Hodgkinson

*Lord Norland*and *Harmony*

were drawn

from her nov-

el, "A Simple

Story." The

solecism in

this cast was

Mr. Ashton

as *Harmony*.

EVERY ONE HAS HIS FAULT.

Lord Norland . . Mr. Richards
Sir Robert Ramble . Mr. Martin
Captain Irwin . Mr. Hodgkinson
Placid Mr. Hallam
Solus Mr. Prigmore
Harmony Mr. Ashton
Hammond Mr. Durang
Edward . . A young gentleman
Lady Elinor . . Mrs. Melmoth
Mrs. Placid . . Mrs. Pownall
Miss Wooburn . . Mrs. Hallam
Miss Spinster . . Mrs. Hamilton

Its production in New

York had been anticipated by Mr. Wignell's company with a cast in every way superior. Mrs. Pownall chose for her benefit bill a piece called "Liberty Restored" and Dibdin's "Wedding Ring." Her selec-

LIBERTY RESTORED.

A la Grecque . Mr. Hodgkinson
Ibrahim Mr. King
Mustapha Mr. Martin
Azim Mr. Prigmore
Selim Mr. Bergman
Orloff Mr. Hallam
Muley Mr. Ashton
Ismael Mr. Hammond
Old Man Mr. Heard
Son Mr. West
Alexina Mrs. Melmoth
Lauretta Mrs. Hamilton
Fatima Mrs. Wilson
Paulina Mrs. Pownall

tion of the "Wed-

ding Ring" is

easy enough to

understand, as

her early fame

was associated with the part of *Lisetta* of

which she was the original when the opera

was first produced at Drury Lane in 1773.

The choice of the play, it must be confessed,

is a puzzle. In the fact that Mr. Prigmore a

few weeks later produced a piece called the "Patriot, or Liberty Asserted," may be found a possible explanation of the phenomenon.

In consequence of the French Revolution and the establishment of the

WEDDING RING.

Zerbino Mr. Prigmore
Pandolfo Mr. Richards
Henrico Mr. King
Lisetta Mrs. Pownall
Margaretta . . Mrs. Hodgkinson

Swiss Confederation there was a great deal of cant about liberty with which the stage naturally sympathized. That there was either a public

PATRIOT.	or a political de-	NOOTKA SOUND.
William Tell . . . Mr. Hodgkinson	mand for the pro-	Captain Douglas . . . Mr. Prigmore
Melchdale . . . Mr. Prigmore	duction of such	Sam Stern . . . Mr. Robbins
Edwald . . . Mr. King	pieces is made	Tom Grog . . . Mr. Woolls
Grisler . . . Mr. Richards	clear by the fact	Lieutenant . . . Mr. Bergman
Werner . . . Mr. Hallam	that in March of	Don Guzman . . . Mr. King
Lieutenant . . . Mr. Martin	this year, 1794,	Don Frederick . . . Mr. Martin
Provost . . . Mr. Ashton	a number of correspondents wrote to the	Alknomook . . . Mr. West
Bowman . . . Mr. West	<i>Daily Advertiser</i> in Philadelphia demand-	Wampumpoo . . . Mrs. Miller
Serena . . . Mrs. Wilson		
Lucella . . . Mrs. Kenna		
Marina . . . Mrs. Melmoth		

ing that the managers of the New Theatre should produce an opera called "Helvetic Liberty, or the Lass of the Lakes," founded on the story of William Tell. While Wignell resisted these appeals, it is not surprising that Prigmore, who always manifested a disposition to foist political allusions into his lines, should adopt the theme as a good one for a benefit play. Mrs. Pownall also may have found a reason for

ROBIN HOOD.	her pro-	HOW TO GROW RICH.
Robin Hood . . . Mr. King	duction in	Pave . . . Mr. Hodgkinson
Little John . . . Mr. Prigmore	the same	Hippy . . . Mr. Hallam
Baron Fitzherbert . Mr. Richards	feverish	Latitat . . . Mr. Martin
Edwin . . . Mr. Bergman	condition	Warford . . . Mr. King
Ruttekin . . . Mr. Hodgkinson	of public	Sir Thomas Roundhead . Mr. Richards
Will Scarlet . . . Mr. Martin	feeling.	Sir Charles Dazzle . . . Mr. Ashton
Allan-a-Dale . . . Mr. Ashton	Prigmore's	Plainly . . . Mr. Hammond
Clorinda . . Mrs. Hodgkinson		Smalltrade . . . Mr. Prigmore
Angelina . . . Mrs. Pownall		Lady Henrietta . . . Mrs. Hallam
Stella . . . Mrs. Hallam		Rosa . . . Mrs. Hodgkinson
Annette . . . Mrs. Wilson		Miss Dazzle . . . Mrs. Wilson
	afterpiece, "Nootka Sound" was a	Betty . . . Mrs. Hamilton
	pantomimic trifle whose only merit was in the fact that it was new.	
	There was a more genuine dramatic purpose in the other new pieces	

presented at benefits during the season, Mrs. Hodgkinson giving Mr. MacNally's "Robin Hood," Mr. Hallam Reynold's new comedy, "How to Grow Rich," and Mr. King O'Keefe's "Young Quaker" at a first attempt, and Mrs. Inchbald's "Midnight Hour" for his second benefit. Besides these, a ballet, that was original at least in name, the "Huntress, or Tammany's Frolics," was produced by Miller, Bergman, Durang and Mrs. Wilson. In this skit Mr. Ashton was *Tammany*, and Mrs. Wilson the *Huntress*. The interest in "Robin Hood" was to a great extent owing to the music by Shields, which was excellent.

YOUNG QUAKER.

Young Sadboy . Mr. Hodgkinson
 Old Sadboy . . . Mr. Richards
 Chronicle . . . Mr. Prigmore
 Captain Ambush . . Mr. Martin
 Spatterdash . . . Mr. King
 Clod Mr. Hallam
 Shadrach . . . Mr. Hammond
 Malachi Mr. Woolls
 Lounge Mr. West
 Twig Mr. Durang
 Lady Rounceval . . Mrs. Miller
 Dinah Primrose . Mrs. Hallam
 Araminta . . Mrs. Hodgkinson
 Pink Mrs. Pownall
 Judith Mrs. Hamilton
 Mrs. Millefluer . . Mrs. Kenna

In this opera Goldsmith's *Edwin and Angelina* were introduced among the legendary heroes and heroines of Sherwood Forest.

MIDNIGHT HOUR.

Marquis . Mr. Hodgkinson
 General . . Mr. Richards
 Nicholas . . Mr. Prigmore
 Sebastian . . Mr. Martin
 Matthias . . Mr. Hammond
 Ambrose . . . Mr. West
 Julia Mrs. Wilson
 Flora Mrs. Pownall
 Cicely . . . Mrs. Hamilton

Its performance in Philadelphia antedated that in New York. Reynolds' comedy, "How to Grow Rich," had some merit, but failed to obtain the popularity of the "Dramatist." Its per-

formance in New York was not anticipated by the Philadelphia company. Although the "Young Quaker" was originally acted as early as 1783, and was one of O'Keefe's most amusing works, this first production in America was delayed, no doubt, to avoid offense to the Quaker element. Mrs. Inchbald's "Midnight Hour" was "considerably altered from the French," but it proved an interesting play, as so many English pieces from the same source have done ever since.

The new casts of the familiar pieces form the basis of an interesting study of the condition of the Old American Company under the domination of Hodgkinson. In these casts the absence of Mr. and Mrs. Henry, the subordination of Mrs. Pownall to Mrs. Hodgkinson, and the prominence of Mrs. Melmoth are especially noteworthy. In

NEW CASTS OF FAMILIAR PIECES.

BEGGAR'S OPERA.

Macheath . . . Mr. Hodgkinson
Peachum . . . Mr. Prigmore
Lockit . . . Mr. Ashton
Filch . . . Mr. Martin
Mat o' the Mint . . Mr. King
Polly . . . Mrs. Hodgkinson
Lucy . . . Mrs. Pownall
Mrs. Peachum . . Mrs. Miller
Mrs. Coaxer . . Mrs. Hamilton
Mrs. Slammekin . Mrs. Wilson

BELLE'S STRATAGEM.

Doricourt . . Mr. Hodgkinson
Flutter . . . Mr. Hallam
Sir George Touchwood . Mr. King
Hardy . . . Mr. Prigmore
Letitia Hardy . Mrs. Hodgkinson
Widow Racket . Mrs. Melmoth

BOLD STROKE FOR A HUSBAND.

Don Julio . . Mr. Hodgkinson
Don Vincentio . . Mr. Martin
Don Caesar . . Mr. Prigmore
Don Carlos . . Mr. King
Don Garcia . . Mr. Hammond
Gasper . . . Mr. Richards
Victoria . . . Mrs. Wilson
Olivia . . . Mrs. Hallam
Laura . . . Mrs. Kenna
Minette . . . Mrs. Pownall
Marcella . . . Mrs. Hamilton
Sancha . . . Mrs. Long

CATHARINE AND PETRUCHIO.

Petruchio . . Mr. Hodgkinson
Catharine . . Mrs. Long

CATO.

Cato . . . Mr. Hallam
Portius . . . Mr. Henry
Juba . . . Mr. Hodgkinson
Sempronius . . Mr. Richards
Marcius . . . Mr. Martin

Syphax . . . Mr. Ashton
Lucius . . . Mr. Kenna
Decius . . . Mr. Woolls
Marcia . . . Mrs. Melmoth
Lucia . . . Mrs. Hallam

CROSS PURPOSES.

Chapeau . . . Mr. Hallam
Robin . . . Mr. Martin
Grub . . . Mr. Prigmore
Mrs. Grub . . Mrs. Long

FAIR PENITENT.

Scioto . . . Mr. Henry
Horatio . . Mr. Hodgkinson
Lothario . . Mr. Hallam
Altamont . . Mr. Martin
Calista . . Mrs. Melmoth
Lavinia . . Mrs. Hallam

GAMESTER.

Beverly . . Mr. Hodgkinson
Stukely . . Mr. King
Lewson . . Mr. Hallam
Mrs. Beverly . Mrs. Melmoth

GUARDIANS OUTWITTED.

Colonel Feignwell . Mr. Hallam
Periwinkle . . Mr. Prigmore
Obadiah Prim . . Mr. Henry
Freeman . . Mr. Martin
Sir Philip Modelove . Mr. Ashton
Tradelove . . Mr. King
Simon Pure . . Mr. Woolls
Ann Lovely . . Mrs. Henry
Mrs. Prim . . Mrs. Hamilton
Betty . . . Mrs. Kenna

Obadiah Prim . . Mr. Prigmore
Ann Lovely . . Mrs. Hallam

HIRESS.

Clifford . . Mr. Hodgkinson
Sir Clement Flint . Mr. Richards

Lord Gayville . . Mr. Martin
Alscrip . . Mr. Prigmore
Blandish . . Mr. Ashton
Rightly . . Mr. King
Prompt . . Mr. Woolls
Lady Emily . . Mrs. Hallam
Miss Alscrip . . Mrs. Pownall
Miss Alten . . Mrs. Hodgkinson
Mrs. Blandish . . Mrs. Miller
Tiffany . . Mrs. Wilson

HOB IN THE WELL.

Hob . . . Mr. Hallam
Dick . . . Mr. Martin
Roger . . Mr. Prigmore
Flora . . Mrs. Kenna

INKLE AND VARICO.

Inkle . . . Mr. King
Curry . . Mr. Henry
Trudge . . Mr. Hallam
Varico . . Mrs. Hallam

IRISH WIDOW.

Widow Brady . . Mrs. Wilson

ISABELLA.

Biron . . Mr. Hodgkinson
Count Baldwin . . Mr. Richards
Carlos . . Mr. King
Villeroi . . Mr. Hallam
Belford . . Mr. Hammond
Sampson . . Mr. Prigmore
Pedro . . Mr. West
Child . . Master Pownall
Isabella . . Mrs. Melmoth
Nurse . . Mrs. Hamilton

JANE SHORE.

Hastings . . Mr. Hodgkinson
Gloster . . Mr. Hallam
Dumont . . Mr. Henry
Belmour . . Mr. Martin
Jane Shore . . Mrs. Henry
Alicia . . Mrs. Melmoth

regard to Mrs. Pownall, Dunlap said had she been permitted by Hodgkinson to play *Margaretta* in "No Song No Supper," Mrs. Hodgkinson would not have played the part again. This conclusion may be doubted. Mrs. Pownall could easily have asserted her rank had not the public of Philadelphia and New York been alike indifferent to her

NEW CASTS OF FAMILIAR PIECES.

JEALOUS WIFE.		LYAR.		Prince of Wales . . . Mr. Martin	
Mrs. Oakly	Mrs. Long	Young Wilding . . .	Mr. Hodgkinson	Tressel	Mr. King
JULIUS CÆSAR.		MACBETH.		Queen Elizabeth . .	Mrs. Melmoth
Julius Cæsar	Mr. Richards	Macbeth	Mr. Hodgkinson	Lady Anne	Mrs. Hallam
Marc Antony	Mr. Hodgkinson	Macduff	Mr. Hallam	RIVALS.	
Brutus	Mr. Hallam	Banquo	Mr. Richards	Bob Acres	Mr. Hodgkinson
Cassius	Mr. Henry	Lady Macbeth . . .	Mrs. Melmoth	Captain Absolute . .	Mr. Hallam
Octavius	Mr. Martin	MOURNING BRIDE.		Lydia Languish . . .	Mrs. Hallam
Casca	Mr. King	Osmyn	Mr. Hodgkinson	Julia	Mrs. Melmoth
Trebonius	Mr. Woolls	Manuel	Mr. Richards	SUCH THINGS ARE.	
Pindarus	Mr. Hammond	Heli	Mr. King	Arabella	Mrs. Melmoth
Decius Brutus	Mr. Ashton	Gonzales	Mr. Kenna	SULTAN.	
Metellus Cimba . . .	Mr. Ryan	Zara	Mrs. Melmoth	Solyman	Mr. Richards
Lucius	Mr. Bergman	Almeria	Mrs. Long	Osmyn	Mr. Prigmore
Cinna	Mr. Prigmore	NEW PEERAGE.		Elmira	Mrs. Hallam
Marcellus	Mr. Bisset	Vander crab	Mr. Hallam	Ismena	Mrs. Pownall
Lucilius	Mr. West	Charles	Mr. Hodgkinson	Roxalana	Mrs. Melmoth
Artimedorus	Mr. O'Reilly	Lady Charlotte . .	Mrs. Melmoth	TAMERLANE.	
Portia	Mrs. Melmoth	Miss Harley	Mrs. Hallam	Tamerlane	Mr. Hodgkinson
Calphurnia	Mrs. Hallam	PERCY.		Bajazet	Mr. Hallam
LIONEL AND CLARISSA.		Percy	Mr. Hodgkinson	Moneses	Mr. King
Lionel	Mr. Hodgkinson	Earl Douglas	Mr. Hallam	Axalla	Mr. Martin
Colonel Oldboy . . .	Mr. Prigmore	Lord Raby	Mr. King	Arpasia	Mrs. Melmoth
Sir John Flowerdale .	Mr. King	Sir Hubert	Mr. Prigmore	Selima	Mrs. Hallam
Harman	Mr. Hammond	Edric	Mr. Martin	TRUE-BORN IRISHMAN.	
Jessamy	Mr. Martin	Harcourt	Mr. Ashton	O'Dogherty	Mr. King
Jenkins	Mr. Woolls	Elwina	Mrs. Melmoth	Hamilton	Mr. Richards
Clarissa	Mrs. Pownall	Birtha	Mrs. Hallam	Count Mushroom . .	Mr. Martin
Diana	Mrs. Hodgkinson	POOR SOLDIER.		Major Gamble . . .	Mr. Prigmore
Lady Oldboy	Mrs. Hamilton	Darby	Mr. Hallam	Mrs. Diggerty . . .	Mrs. Henry
Jenny	Mrs. Hallam	Norah	Mrs. Wilson	Lady Kinnegad . . .	Mrs. Kenna
LOVE IN A CAMP.		Kathleen	Mrs. Pownall	Lady Bab Frightful .	Mrs. Miller
Captain Patrick . . .	Mr. King	RICHARD III.		Lady Farrel	Mrs. Hallam
Fehrbellin	Mr. Ashton	Richard	Mr. Hodgkinson	VENICE PRESERVED.	
Rupert	Mr. Woolls	Henry VI	Mr. Henry	Pierre	Mr. Hallam
Father Luke	Mr. Richards	Richmond	Mr. Hallam	Jaffier	Mr. Hodgkinson
Darby	Mr. Prigmore	Buckingham	Mr. Prigmore	Priuli	Mr. King
Quiz	Mr. Bergman			Belvidera	Mrs. Melmoth
Adjutant	Mr. Hammond				
Mabel Flourish . . .	Mr. Martin				
Flora	Mrs. Wilson				
Norah	Mrs. Pownall				

abilities. She sang *Polly* in the "Beggar's Opera" after Mrs. Hodgkinson had been heard in the part. She had many good parts in which her singing and acting were displayed to great advantage. Hodgkinson was able to keep her in the background, because then, as now, youth and beauty were preferred to mere artistic merit. With Mrs. Melmoth and Mrs. Henry the case was different. Through Hodgkinson's manipulations of public sentiment and Hallam's quiescence, a call was created in Mrs. Melmoth's behalf; she appeared, and her abilities at once enabled her to usurp the place that Henry had held in reserve for his wife. It was peculiarly easy for Hodgkinson to achieve his purpose of dethroning Henry. His popularity was at its height. Even the press, blinded by his versatile talents and accomplishments, gave him assistance. A remarkable instance of this was afforded by the *Daily Advertiser*, when Henry played his favorite part of *Beverly* in the "Gamester," on the 22d of March, with Mrs. Henry as *Mrs. Beverly*. The house was a thin one, and thereupon the public was told that this was owing to the preoccupation of parts by incompetent persons, when others more capable were willing to play them. Henry yielded; and on the 28th of May following, Hodgkinson played *Beverly*, and Mrs. Melmoth *Mrs. Beverly*. After this, Mr. and Mrs. Henry appeared in only one new play, the former as *St. Pierre* and the latter as *Julia* in the "Surrender of Calais" for Mrs. Henry's benefit. Subsequently Mrs. Henry played the title-role in "Jane Shore," with Henry as *Dumont*, and *Ann Lovely* in "Guardians Outwitted," an alteration of Mrs. Centlivre's "Bold Stroke for a Wife," with Henry as *Obadiah Prim*. In the latter they made their last appearances on the stage, negotiations for the sale of Henry's interest in the theatre being consummated a few days later. With the disappearance of the Henrys

this season was also the final retirement of Mrs. Long, formerly Miss Cheer, who no longer found favor with the new generation of playgoers.

Hodgkinson's popularity, great as it was, was often severely strained. An incident that happened early in the season of 1793-4 is a curious illustration of his manner of alienating his friends. One evening in December he was late in making his appearance, in consequence of which he was hissed by one or two persons in the audience. Putting on an air of authority, Hodgkinson demanded the cause of the dissatisfaction, and he then went on to tell how Mrs. Hodgkinson had been insulted on the way to the theatre, and how he had beaten the ruffian. The manner and language in which his story was conveyed gave offense to persons who were not disposed to find fault with his tardiness on a single occasion. In his speeches Hodgkinson seldom failed to give offense, and this he often aggravated by communications in the newspapers. An unfortunate affair of this kind happened when he came on the stage as *Captain Flash* in "Miss in Her Teens," on the 8th of March, 1794. He wore an English uniform, as he was bound to do, but some unreasoning French partisans among the "fierce democracie" of Tammany Hall hissed him, and ordered him to "take it off." Instead of appealing to long-established custom, and the propriety of an English officer wearing an English uniform in an English farce, he appeased the French party by saying he represented a coward and a bully, which, of course, incensed the English partisans in the audience. Then, to make bad worse, he wrote to the *Daily Advertiser*, professing to give the exact words of his speech.¹ The statement

¹ HODGKINSON'S SPEECH.—*First Corrected Version*.—Sir: The character I am going to portray is a bully and a coward, and however you may choose to quarrel with a red coat,

you would probably be a great deal more offended had I improperly disgraced the uniform of this or any other country by wearing it on the back of a poltroon.

in which this speech was contained, was signed "Verax;" but, as it failed to give satisfaction, Hodgkinson, on the 13th of March, 1794, printed a card¹ over his own name, in which he endeavored still further to soften his unfortunate phraseology. The result was that he made enemies in both factions, in a trivial matter that he could safely have left to his audience.

This man, at once so impulsive and so prone to juggle with the truth, was often the victim of his own disingenuousness; but John Henry, and even Mrs.

MR. AND MRS. HENRY'S PARTS.

<i>Plays.</i>	<i>Mr. Henry.</i>	<i>Mrs. Henry.</i>
Alexander the Great		Statira
Chapter of Accidents		Cecelia
Don Juan		Donna Anna
Earl of Essex		Countess of Rutland
Gamester	Beverly	Mrs. Beverly
Guardians Outwitted	Obadiah Prim	Ann Lovely
Irishman in London	Delany	
Jane Shore	Dumont	Jane Shore
Julius Caesar	Cassius	
Merchant of Venice	Shylock	Portia
Notoriety		Sophia Strangeway
Rival Candidates	General Worry	
Road to Ruin	Old Dornton	
Surrender of Calais	St. Pierre	Julia
True-Born Irishman	O'Dogherty	Mrs. Diggerty
Wild Oats	Ephraim Smooth	Lady Amaranth
World in a Village		Louisa

Henry, suffered from it in a way that had it been foreseen the engagement of John Hodgkinson would not have been made. Poor Henry had long been subjected to the insidious arts and practices of Hallam. When the public demand for better performers was made in Philadelphia, in 1791, Henry was prevented by his partner from moving in the matter, the latter promising the mission

¹ HODGKINSON'S CARD.—The situation I was placed in on Saturday evening last, and the explanation I was compelled to enter into, having given an opportunity to some evil-minded person to grossly mistake my words, I beg, through the medium of your paper, to lay before that part of the public who have

heard the fabrication the true meaning of what I said—"However angry you may be at the sight of a red-coat, you would probably be more displeased, had I appeared in the uniform of this or any other country, usually worn on the stage, for a character that is a disgrace to his cloth, by being a bully and a

to England to engage recruits to Wignell. Jealousy of Wignell afterward led Hallam to side with Henry. While Hallam escaped animadversion almost entirely, Henry, in consequence, became very unpopular in the Quaker City, where, as late as January, 1793, he felt obliged to deny the calumnies then current in regard to his unwillingness to strengthen the Old American Company under oath. To some extent, a like feeling against him was cherished in New York, but there the opposition in the main was within his own theatrical household. One by one, under various pretexts, he saw his favorite roles slipping out of his keeping. Hodgkinson now played *Othello*, and wrested *Beverly* from him, with a public insult in the newspapers impugning his capacity. Even *O'Flaherty*, in which he was long unrivalled, was given to Hodgkinson's prospective brother-in-law, King. For a brief period after the reorganization, Mrs. Henry enjoyed a better fortune. She had at last become what she had long aspired to be—the leading tragic actress on the American stage. While Henry retained *Shylock*, she was the *Portia*; when Henry played *Dumont* in "Jane Shore," she was the heroine; when Henry appeared as *Beverly* for the last time, she was *Mrs. Beverly*. A few parts that had formerly belonged to Mrs. Morris were accorded her, as the *Countess of Rutland* in the "Earl of Essex," and she now played *Statira* in "Alexander the Great," and *Ann Lovely* in "A Bold Stroke for a Wife" under its new name. With Mrs. Hodgkinson filling the first place in opera and the

poltroon." This was my meaning, and so plain, that I thought to misrepresent it was impossible; for I trust it will need no great argument to convince that if I, who have constantly worn a British uniform for a British officer, had upon this occasion altered it, I might have expected that just resentment

which pointed insult deserves. However, upon this, as every other occasion, I trust to the candor of my fellow-citizens at large, and leave the being, capable of an endeavor at injury, to the disappointment and malice of his own heart.

JOHN HODGKINSON.

romps; Miss Tuke, now Mrs. Hallam, in comedy, and Mrs. Melmoth in tragedy, there was no place in her husband's company for Mrs. Henry, who had been such a great favorite for many years, growing up from childhood on the American stage, as there was no place for Henry himself in the company he had twice reorganized.

At last, wearied by opposition, Henry offered, through his friend, Hugh Smith, to sell his interest in the property to Hodgkinson for \$10,000. Hodgkinson was not only willing but anxious to buy; and Hallam assented, stipulating, however, that he should be the purchaser from Henry, and that Hodgkinson should repurchase from Hallam. To this Hodgkinson agreed, but he afterward claimed that Hallam had bought one-half the property from Henry, but reconveyed only two shares, one-third, out of six. The property at this time was burdened by an annuity to Stephen Woolls, of which a full half was saddled upon Hodgkinson.

John Henry's death followed quickly upon his retirement. The worry and anxiety that had induced him to sell his interest in the Old American Company undermined his health, and he died of a rapid consumption on the 16th of October, 1794, in the forty-eighth year of his age, on a sloop on Long Island Sound. He was buried in the sand on Fisher's Island in the Sound, but his remains were disinterred the next day and taken for reburial to Bristol. Mrs. Henry never recovered from the shock of Mr. Henry's death, and died at her home, in the rear of the Southwark Theatre, on the 28th of April, 1795, a raving maniac.

CHAPTER VI.

HALLAM AND HODGKINSON, 1794-5.

UNDER NEW MANAGEMENT—LAST SEASON IN PHILADELPHIA—SOME NEW
PLAYERS—MR. AND MRS. MARRIOTT—BENJAMIN CARR—"CHIMERA"
—THE SEASON IN NEW YORK—DUNLAP'S SECOND TRAGEDY—
ESTIMATES OF THE ACTING—RYAN'S DEATH.

THE Old American Company, under the management of Hallam and Hodgkinson, ventured to Philadelphia in the Autumn while the Chestnut Street Theatre Company was absent at Baltimore, reopening the old Southwark Theatre on the 22d of September, 1794, with a prelude called "Old and New Houses," in which the characters were taken by Hodgkinson, King, Martin, Ryan, Mrs. Miller, and others. The old house was now advertised as the Theatre in Cedar Street. The names of West, Heard, Bisset, Mr. and Mrs. Kenna and Mrs. Long, as well as those of Mr. and Mrs. Henry, were no longer in the bills. In their stead was a number of new candidates for public favor, none of whom, however, succeeded in making any deep impression. The prelude recited on the opening night was not printed, but it is easy to imagine its rhymed platitudes. As a matter of course, the Philadelphians were told that they had a place in their generous hearts for their earnest servants of the old theatre, who had just returned to them, as well as for the excellent performers of the new house. According to Dunlap, however, such of the citizens as were friends of the drama

gave their countenance to the splendid establishment of Wignell and Reinagle, and frowned on those whom they regarded as intruders. Whatever may be the value of this statement, it is certain that Hallam and Hodgkinson put their welcome to a full test and refused to retire from the field until the company at the new theatre was ready to begin the season of 1794-5.

This season was the last ever played by the Old American Company in Philadelphia. With Mr. and Mrs. Hallam's benefit on the 4th of December, this old temple of the drama closed its doors upon a past that covered more than twenty-eight years. For the future it was to stand untenanted, or be given over to itinerant mountebanks or strolling companies. In as marked contrast as was the new theatre with the old, was the repertory at both houses in 1794, with the lists of performances before and after the Revolution. Theatrical taste had undergone a complete change. Few of the works of the older dramatists were in the bills, and of these the tragedies that were retained at the Southwark were such as displayed the powers of Mrs. Melmoth in comparison with the abilities of

LIST OF PERFORMANCES.

1794.

Sept. 22—Old and New Houses.

Grecian Daughter . . . Murphy

Romp Bickerstaff

24—Love in a Village . . Bickerstaff

26—Young Quaker . . . O'Keefe

Midnight Hour . . Mrs. Inchbald

29—Fair Penitent Rowe

No Song No Supper . . . Hoare

Oct. 1—Young Quaker.

Padlock Bickerstaff

3—Percy Miss More

Highland Reel O'Keefe

6—I'll Tell You What . Mrs. Inchbald

Quaker Dibdin

8—Dramatist Reynolds

Danaides . . Quenet and Pelisier

10—Robin Hood MacNally

Danaides.

13—Bold Stroke for a Husband

Danaides. Mrs. Cowley

15—Macbeth Shakspeare

Rival Candidates Bate

17—Beggar's Opera Gay

Three Weeks after Marriage

Murphy

18—Tammany Mrs. Hatton

Bold Stroke for a Wife

Mrs. Centlivre

20—Beggar's Opera.

Three Weeks after Marriage.

- Oct. 22—World in a Village . . . O'Keefe
 High Life below Stairs . Townley
 24—Barbarossa Browne
 Two Philosophers.
 No Song No Supper.
 27—Wild Oats O'Keefe
 Don Juan.
 29—Fatal Deception Dunlap
 Rosina Mrs. Brooke
 31—Carmelite Cumberland
 Bold Stroke for a Wife.
 Nov. 1—West Indian Cumberland
 Sophia of Brabant.
 3—Such Things Are . Mrs. Inchbald
 Intrigues of a Morning
 Mrs. Parsons
 (Ashton and Woolls' benefit.)
 5—Young Quaker.
 Highland Reel.
 (King and Richards' benefit.)
 7—Battle of Hexham . . Colman, Jr
 Citizen Murphy
 (Mr. Munto and Mrs. Solomon's
 benefit.)
 10—Tammany.
 True-Born Irishman . . . Macklin
 (Mrs. Miller, Mrs. Hamilton and
 Mr. Ryan's benefit.)
 12—Gamester Moore
 Wedding Ring Dibdin
 (Mrs. Melmoth and Mrs. Pownall's
 benefit.)
 14—Love's Frailties Holcroft
 Busybody Mrs. Centlivre
 (Mr. and Mrs. Hallam's benefit.)
 17—Alexander the Great . . . Lee
 Chimera Mrs. Marriott
 (Mr. and Mrs. Marriott's benefit.)
 19—Country Girl Garrick
 Birth of Harlequin.
 (Mrs. King, Mr. Durang and Mr.
 Berwick's benefit.)
 21—Love's Frailties.
 Bird Catcher.
 Harlequin Pastry Cook.
 (Mr. Ashton and Mad. Gardie's
 benefit.)

Mrs. Whitlock. This distinguished actress made her first appearance in Philadelphia on the opening night as *Euphrasia* in the "Grecian Daughter," and a week later she played *Calista* in the "Fair Penitent." Among the pieces presented during the season that were new to Philadelphia, were Mrs. Hutton's "Tammany," and Dunlap's "Fatal Deception." The first of the pieces, never before produced, was a pantomime called the "Daughters" by M. Quenet, a dancer in the company—the music by M. Pelisier. It was very popular, and was followed by another pantomime, "Sophia of Brabant," in which Madame Gardie was the heroine. This work differed from anything that had ever before been seen on our stage. It was the first attempt at serious pantomime in this country, and Madame Gardie as *Sophia* gave theatre-goers a delight altogether new. Her figure, face and action were enchanting. "The appearance and

manner of this lady," said a New York critic a few weeks later, "are prepossessing beyond any example on our stage." These pantomimes were the only new pieces produced during the regular season, the others being brought forward at the benefits. Ashton and Woolls were first in the field, offering Mrs. Parsons' "Intrigues of a Morning;" the Marriotts produced a piece by

Mrs. Marriott called "Chimera, or Effusions of Fancy;" the Hallams brought out Holcroft's new comedy, "Love's Fraillties;" Mrs. King and Messrs. Durang and Berwick gave Garrick's "Country Girl," based on Wycherly's "Country Wife," its first American production; the younger Hallam and Mr. Carr gave Thomas Morton's "Children in the Wood," with additional songs by Mr. Carr; and the Hodgkinsons closed the list with Cobb's "Haunted Tower." Mr. and Mrs. Hodgkinson's benefit was advertised for the 1st of December, but it was postponed till the 2d because of the illness of the lady and Mr. Prigmore, Mr. King finally taking Prigmore's part of the *Baron of Oakland*. The additional songs by Mr. Carr to the "Children in the Wood" was not the only time during the season that liberties were taken with the author, for the "Battle of Hexham" was advertised "with alterations by Mr. Hodgkinson."

Only two casts were advertised in the newspapers this season—those of the "Young Quaker" and the "Midnight Hour." These, however, show a number of additions to the company. Mr. Munto

- Nov. 24—Suspicious Husband . . Hoadley
Children in the Wood . . Morton
(Hallam, Jr., and Carr's benefit.)
26—Notoriety Reynolds
Hunt the Slipper Knapp
(Prigmore and Martin's benefit.)
28—Wild Oats.
Romp.
(Nelson and Mrs. Wilson's benefit.)
Dec. 2—Haunted Tower Cobb
Lyar Foote
(Mr. and Mrs. Hodgkinson's
benefit.)
4—Young Quaker.
Two Philosophers.
Children in the Wood.
(Mr. and Mrs. Hallam's benefit.)

appeared as *Lounge* and Miss Hatton as *Goliah* in the former, while Mr. Berwick made his first appearance as *Matthias* and Mrs. Marriott

YOUNG QUAKER.

Young Sadboy . Mr. Hodgkinson
Chronicle Mr. Prigmore
Clod Mr. Hallam
Captain Ambush . . Mr. Martin
Shadrach Boaz . Mr. Hammond
Old Sadboy . . . Mr. Richards
Malachi Mr. Woolls
Lounge Mr. Munto
Twig Mr. Durang
Goliah Miss Hatton
Spatterdash Mr. King
Araminta . . Mrs. Hodgkinson
Pink Mrs. Pownall
Lady Rounceval . . Mrs. Miller
Mrs. Millefluer . Mrs. Hamilton
Judith Mrs. King
Dinah Primrose . Mrs. Hallam

effected her Ameri-

can *debut* as *Julia*

in the latter. Mr.

Marriott, who was

announced as from

the Edinburgh

Theatre, appeared

for the first time in this country as *Lothario*

in the "Fair Penitent." Besides these there

were other debutants, including Benjamin

Carr, who probably made his first ap-

pearance as *Young Meadows* in "Love

in a Village," with Munto as *Eustace*, and Mrs. Solomon as *Lucinda*,

on the 24th of September. Mr. Nelson's first appearance was probably

as *Lubin* in the "Quaker," on the 1st of October. These opinions are

based on the facts that these were their opening parts in New York the

following season. All the New York casts extant for the season of

1794-5, of pieces that were played in Philadelphia during the season

of 1794, are appended as an illustration of the last work of the Old

American Company at the Southwark Theatre. These casts may be

accepted as substantially accurate for both cities, and their use in this

place seems necessary to indicate the parts played by the new members

of the company in Philadelphia. As "Love in a Village" was played

on the second night of the Southwark season, it is fair to assume that

the *Young Meadows*, *Eustace* and *Lucinda* were the same in both

cities. Mr. Carr was a resident of Philadelphia, where he was in busi-

MIDNIGHT HOUR.

Marquis . Mr. Hodgkinson
Sebastian . . . Mr. Martin
Nicholas . . . Mr. Prigmore
Matthias . . . Mr. Berwick
Ambrose . . . Mr. Ryan
General . . . Mr. Richards
Julia Mrs. Marriott
Cicely . . . Mrs. Hamilton
Flora . . . Mrs. Pownall

ness as a music publisher and dealer in music. He had a pleasing and comprehensive voice, and as *Young Meadows* he displayed good sense and modesty united to a perfect knowledge of his profession as a musician. Munto as *Eustace* was manly and pleasing. He was timid, however, and seems to have been without stage experience. Mrs. Solo-

NEW YORK CASTS OF PHILADELPHIA PRODUCTIONS.

ALEXANDER THE GREAT.

Alexander . . . Mr. Hodgkinson
Lysemachus . . . Mr. Hallam
Clytus . . . Mr. Marriott
Roxana . . . Mrs. Melmoth
Statira . . . Mrs. Marriott
Parisatus . . . Miss Chaucer

BUSYBODY.

Marplot . . . Mr. Hallam
Sir George Airy . Mr. Hallam, Jr
Sir Francis Gripe . Mr. Prigmore
Charles . . . Mr. Martin
Miranda . . . Mrs. Hallam
Patch . . . Mrs. Hamilton

CHILDREN IN THE WOOD.

Walter . . . Mr. Hodgkinson
Lord Alford . . . Mr. Carr
Sir Rowland . . . Mr. Marriott
Apathy . . . Mr. Nelson
Gabriel . . . Mr. Martin
Oliver . . . Mr. Lee
Children . . . { Miss Harding
 Miss Solomon
Lady Helen . . . Mrs. Solomon
Josephine . . . Mrs. Hodgkinson
Winifred . . . Mrs. Hamilton

COUNTRY GIRL.

Moody . . . Mr. Hodgkinson
Sparkish . . . Mr. Martin
Harcourt . . . Mr. Marriott
Belville . . . Mr. Hallam, Jr
Will . . . Mr. Miller
Peggy . . . Mrs. Hodgkinson
Alithea . . . Mrs. Solomon
Lucy . . . Mrs. Pownall

GAMESTER.

Beverly . . . Mr. Hodgkinson
Lewson . . . Mr. Marriott
Charlotte . . . Mrs. Marriott
Mrs. Beverly . . Mrs. Melmoth

HAUNTED TOWER.

Lord William . Mr. Hodgkinson
Oatland . . . Mr. King
Edward . . . Mr. Martin
Charles . . . Mr. Carr
Hugo . . . Mr. Richards
De Courcey . . Mr. Hallam, Jr
Robert . . . Mr. Nelson
Lewis . . . Mr. Berwick
Lady Elinor . . Mrs. Pownall
Adela . . . Mrs. Hodgkinson
Cicely . . . Mrs. Solomon
Maud . . . Mrs. Hamilton

HIGHLAND REEL.

Sandy . . . Mr. Carr

LOVE IN A VILLAGE.

Young Meadows . . Mr. Carr
Hodge . . . Mr. Hallam
Eustace . . . Mr. Munto
Justice Woodcock . Mr. Prigmore
Sir William Meadows

Mr. Richards
Hawthorn . . Mr. Hodgkinson
Madge . . . Mrs. Pownall
Lucinda . . . Mrs. Solomon
Deborah . . . Mrs. Hamilton
Rosetta . . . Mrs. Hodgkinson

LOVE'S FRAILTIES.

Craig Campbell . . Mr. Hallam
Muscadel . . Mr. Hodgkinson
Sir Gregory Oldwit, Mr. Prigmore
Seymour . . . Mr. Marriott
James . . . Mr. Martin
Lady Fancourt . . Mrs. Hallam
Lady Louisa . . Mrs. Marriott
Paulina . . . Mrs. Hodgkinson
Nanette . . . Mrs. Pownall
Mrs. Wilkins . . Mrs. Miller

MACBETH.

Macbeth . . . Mr. Hodgkinson
Duncan . . . Mr. Richards
Macduff . . . Mr. Hallam
Malcolm . . . Mr. Martin
Donalbain . . . Mr. Miller
Lenox . . . Mr. King
Siward . . . Mr. Munto
Fleance . . . Miss Harding
Apparition . . . Miss Solomon
First Assassin . . . Mr. Lee
Hecate . . . Mr. Woolls
First Witch . . Mrs. Hamilton
Second Witch . . Mr. Nelson
Third Witch . . Mr. Berwick
Lady Macbeth . . Mrs. Melmoth

QUAKER.

Lubin . . . Mr. Nelson
Steady . . . Mr. King
Easy . . . Mr. Ashton
Solomon . . . Mr. Hodgkinson
Gillian . . . Mrs. Hodgkinson
Floretta . . . Mrs. Solomon
Cicely . . . Mrs. Miller

SUCH THINGS ARE.

Sir Luke Tremor . Mr. Prigmore
Zedan . . . Mr. King
Elvirus . . . Mr. Martin
Lady Tremor . . Mrs. Pownall
Arabella . . . Mrs. Marriott

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket . Mr. Hodgkinson
Drugget . . . Mr. Prigmore
Lovelace . . . Mr. Martin
Woodley . . . Mr. King
Lady Racket . . Mrs. Hallam
Mrs. Drugget . . Mrs. Miller
Nancy . . . Mrs. King
Dimitry . . . Mrs. Pownall

mon as *Lucinda* was considered an acquisition. She had been with Harper and Placide's company in Boston in 1792. As Miss Harding was *Fleance*, Miss Solomon the *Apparition* and Mr. Lee the *First Assassin* in "Macbeth," in New York, it is probable they had the same unimportant roles in Philadelphia. Miss Harding was a ward of the Hodgkinsons. That these girls were very young is apparent from a remark of a New York critic when they appeared in the "Children in the Wood" as the *Children*—parts they probably had previously played in Philadelphia. "In speaking, singing and action," he said, "they surpassed all we could have conceived of children of their age." Mr. Lee had previously been a supernumerary at the Chestnut Street Theatre. The younger Hallam was also with the company. As the first piece played in Philadelphia in which his name occurs in the New York casts was the "Country Girl," *Belville* must be accepted as his earliest known part—a role in which it was said he appeared to advantage. Madame Gardie, who had been with Wignell's company for a short time, also joined Hallam and Hodgkinson's forces during their Philadelphia engagement, making her first appearance in the title-role of "Sophia of Brabant." With the exception of Madame Gardie, none of these acquisitions made any decided impression.

Although Mrs. Marriott's "Chimera" was originally played in Philadelphia, it is the New York cast that is given herewith. The two

CHIMERA.

Lord Alarford Mr. Prigmore
 Captain Rupert Mr. Marriott
 Frolic Mr. Martin
 Miss Martin Mrs. Hamilton
 Matilda Mrs. Marriott
 Molly Mrs. Miller

were probably identical. When Mrs. Marriott first advertised her "Chimera," as this piece evidently was, she spoke of it as "an effort of juvenile fancy," and indulged in the twaddle that has shown such

surprising vitality about Americans being supporters of genius, however lowly. She was apparently a young woman of little talent, but great literary ambition. After the play when Mr. Marriott made his *debut* as *Lothario*, on the 29th of September, he recited an ode on the French Revolution, written by his wife. Mrs. Marriott afterward wrote a piece called the "Death of Major André," which she played in the small Virginia towns in 1796. With a single exception, all the new English pieces, which like Mrs. Marriott's "Chimera," were first presented on benefit occasions this season, proved of decided merit and long continued to hold the stage. The exception was Mrs. Parsons' "Intrigues of a Morning," the choice of Ashton and Woolls. Why they chose it is not apparent. It had been acted at Covent Garden in 1792 for the benefit of Mrs. Mattocks, but had met with too little success to warrant expectations of better results here. Holcroft's "Love's Frailties" was also a Covent Garden production, where it succeeded in spite of some opposition excited by its democratic sentiments. These views, apart from its merits as a play, helped its popularity in the leading American cities, and for some years it was often played. Mrs. Pownall as *Nanette* was the feature of its first production in this country. The performance of Garrick's "Country Girl" at this time was due, no doubt, to Mrs. Jordan's popularity as *Peggy* in England. Hodgkinson made a great success as *Moody*, and Mrs. Hodgkinson as *Peggy* was admirable in the letter scene. The latest *Peggy* on our stage is Miss Ada Rehan. Thomas Morton's "Children in the Wood," the music by Dr. Arnold, found a welcome here almost equal to that accorded it at the Haymarket in 1793. Hodgkinson's *Walter* was scarcely inferior to Bannister's. Morton was brought forward on the American stage by Mr. Carr; but Mr.

Hodgkinson's introduction of another new English dramatist, Cobb, by the production of the "Haunted Tower," was even more happy. In the composition of this work, Mr. Cobb had the assistance of the celebrated Stephen Storace, the composer, their joint work being the first real attempt at English opera. Instead of single airs and duets to relieve the dialogue, customary in English musical pieces, the story of the "Haunted Tower" was told in music, and the success of the opera was extraordinary. It ran for sixty nights during its first season at Drury Lane in 1789. Its popularity in this country was very great also, but, for obvious reasons, not equal to its English reception.

From Philadelphia the Old American Company made its way to New York for the Winter season of 1794-5, carrying with it the

LIST OF PERFORMANCES.—*New York.*

1794.

- Dec. 15—Love in a Village . . . Bickerstaff
 Lyar Foote
 17—Venice Preserved Otway
 Highland Reel O'Keefe
 19—Such Things Are . Mrs. Inchbald
 Sophia of Brabant.
 22—Country Girl Garrick
 True-Born Irishman . . Macklin
 24—Carmelite Cumberland
 Quaker Dibdin
 26—School for Wives Kelly
 Children in the Wood . . Morton
 29—Dramatist Reynolds
 Sophia of Brabant.
 31—Robin Hood MacNally
 Midnight Hour . . Mrs. Inchbald

1795.

- Jan. 1—Alexander the Great Lee
 Harlequin Animation.
 2—Country Girl.
 Children in the Wood.
 5—Percy Miss More
 Quaker.

additions to the force that had been previously introduced to the public at the Southwark Theatre. These comprised for the opening night, the 15th of December, 1794, Carr as *Young Meadows*, Munto as *Eustace*, and Mrs. Solomon as *Lucinda* in "Love in a Village." The same evening Miss Chaucer, who seems to have been a more recent acquisition, made her first appearance as *Miss Godfrey* in the "Lyar." She was a young lady of pleasing figure, and her voice was described as low, but not without melody. Before the

play Mr. Hodgkinson addressed the audience in his new capacity as manager, promising to suppress the insults that the gallery considered itself privileged to bestow on every other part of the house, especially upon the gentlemen who composed the orchestra. The gallery element at this period was exceedingly disorderly everywhere. In Boston, as we have seen, it was necessary for the orchestra to make a public appeal for more considerate treatment. In Philadelphia even the vigilance of Mr. Reinagle could not always prevent disturbances in the gallery or protect the audience and the orchestra from insult. All this was a part of the rudeness of the time—a condition that has entirely passed away in our places of amusement. On the second night of the season Mr. Marriott was brought forward as *Pierre* in “Venice Preserved,” in which he failed, and was condemned in the newspapers. One of Marriott’s

- Jan. 7—Haunted Tower Cobb
Midnight Hour.
9—Haunted Tower.
Midnight Hour.
10—I’ll Tell You What . Mrs. Inchbald
Children in the Wood.
12—Haunted Tower.
Bold Stroke for a Wife
Mrs. Centlivre
14—Macbeth Shakspeare
Romp Bickerstaff
16—Love’s Frailties Holcroft
Sophia of Brabant.
19—Notoriety Reynolds
Children in the Wood.
21—Mahomet Miller
Agreeable Surprise . . . O’Keefe
23—Bold Stroke for a Husband
Mrs. Cowley
Danaides Quenet and Pelisier
26—Love’s Frailties.
No Song No Supper . . . Hoare
28—Child of Nature . Mrs. Inchbald
Two Philosophers.
Children in the Wood.
31—Every One Has His Fault
Mrs. Inchbald
Harlequin Animation.
Feb. 2—Haunted Tower.
Sultan Bickerstaff
4—Young Quaker O’Keefe
Highland Reel.
6—Belle’s Stratagem . Mrs. Cowley
Don Juan.
9—Child of Nature.
Two Philosophers.
Children in the Wood.
11—Isabella Southerne
Prize Hoare
13—Every One Has His Fault.
Children in the Wood.
16—Fontainville Abbey . . . Dunlap
18—Wild Oats O’Keefe
Prize.
20—Child of Nature.
Intrigues of a Morning, Mrs. Parsons
Romp.

- Feb. 23—Fontainville Abbey.
 Purse Cross
 25—Jew Cumberland
 Rival Candidates Bate
 28—Romeo and Juliet . . . Shakspeare
 Padlock Bickerstaff
 Mar. 2—Gamester Moore
 Purse.
 4—Jew.
 Purse.
 6—Battle of Hexham . . . Colman, Jr
 Purse.
 9—Fontainville Abbey.
 Two Philosophers,
 Deaf Lover Pilon
 11—Grecian Daughter . . . Murphy
 Spoiled Child Bickerstaff
 13—How to Grow Rich . . . Reynolds
 Tammany Mrs. Hatton
 16—Heigh-ho for a Husband, Waldron
 Highland Reel.
 18—Haunted Tower.
 Deaf Lover.
 20—Every One Has His Fault.
 Le Foret Noire.
 21—George Barnwell Lillo
 Spoiled Child.
 23—Jew.
 Purse.
 25—School for Scandal . . . Sheridan
 Village Lawyer Macready
 27—Lear Shakspeare
 Three Weeks after Marriage
 Murphy
 30—Lear.
 Le Foret Noire.
 April 6—Tempest Dryden
 Purse.
 7—Fair Penitent Rowe
 Poor Jack.
 Rosina Mrs. Brooke
 10—World in a Village . . . O'Keefe
 Le Foret Noire.
 13—Fatal Deception Dunlap
 Le Foret Noire.
 15—Duenna Sheridan
 Busybody Mrs. Centlivre

critics said that a certain part of the audience applauded him; whether they were the same who laughed at the distresses of *Jaffier* and *Belvidera*, the critic was unable to say. Mrs. Marriott made her New York *debut* on the third night as *Arabella* in "Such Things Are." She was greatly frightened, probably in consequence of her husband's failure the previous evening. The same night Madame Gardie, who became a great favorite, captivated New York in the title-role of the pantomime, "Sophia of Brabant." There could be no greater contrast than the treatment of these ladies by the New York critics. When, later in the season, Mrs. Marriott presented her farce "Chimera" for her benefit, an unfeeling censor said that the farce was unequalled by anything except its own prologue, and the prologue unrivalled by anything except the farce. On the occasion of Madame Gardie's appearance in "Jeanne d'Arc" for

her benefit, the same writer declared that, though often seen with delight, she was now heard for the first time, and heard with much pleasure. The other introductions followed in quick succession. The younger Hallam appeared as *Belville* in the "Country Girl" on the 22d of December; Mr. Nelson as *Lubin* in the "Quaker" on the 24th; and Mr. Lee as *Oliver*, and the Misses Harding and Solomon as the *Children* in the "Children in the Wood," on the 26th. The production of "Mahomet," on the 21st of January, 1795, served for the *debut* of another new actor in the title-role—Mr. Fawcett. According to a writer in the *New York Magazine*, Mr. Fawcett never before appeared on any stage; but this is contradicted by a tradition in the Fawcett family, Owen Fawcett, the comedian, having been told by his father that John Fawcett, his father's uncle, had previously played in English provincial theatres. At the time of his *debut*

- April 17—Young Quaker.
Children in the Wood.
20—School for Greybeards, Mrs. Cowley
Shelty's Travels Dunlap
No Song No Supper.
(Mr. Hodgkinson's benefit.)
22—Highland Reel.
Poor Jack.
Children in the Wood.
(Mr. Carr's benefit.)
24—Know Your Own Mind . Murphy
Purse.
(Mrs. Hodgkinson's benefit.)
27—Natural Son Cumberland
Selima and Azor Collier
(Mrs. Hallam's benefit.)
29—Heigh-ho for a Husband.
Double Disguise . . . Mrs. Hook
(Mrs. Pownall's benefit.)
May 2—Zenobia Murphy
Children in the Wood.
(Mrs. Melmoth's benefit.)
4—School for Greybeards.
Jeanne d'Arc.
(Madame Gardie's benefit.)
7—Which is the Man? . Mrs. Cowley
Deserter Dibdin
(Mr. Hallam's benefit.)
9—Richard III Shakspeare
Farm House Kemble
(Mrs. King's benefit.)
11—Know Your Own Mind.
Edgar and Emmeline, Hawksworth
(Mr. Martin's benefit.)
14—Robbers Schiller
(Mr. Marriott's benefit.)
16—Carmelite.
Beggar's Opera.
(Mr. Richards' benefit.)
18—Which is the Man?
Edgar and Emmeline.
(Mr. Woolls' benefit.)
20—Chapter of Accidents . . Miss Lee
Deserter.
(Mrs. Hamilton's benefit.)

- May 22—Earl of Essex Jones
 Chimera Mrs. Marriott
 (Mrs. Marriott's benefit.)
- 25—Rage Reynolds
 Agreeable Surprise.
 (Mr. Hallam, Jr.'s, benefit.)
- 27—Zenobia.
 Don Juan.
 (Mr. Nelson's benefit.)
- 29—Rage.
 Jack in Distress.
 Modern Antiques . . . O'Keefe
 (Mr. Faulkner's benefit.)
- June 1—Critic Sheridan
 Irishman in London . . Macready
 Florizel and Perdita . . Shakspeare
 (Mr. Fawcett's benefit.)
- 3—Inconstant Farquhar
 Authoress Reed
 Children in the Wood.
 (Mrs. Miller and Miss Harding's benefit.)
- 5—He Would be a Soldier . . Pilon
 Gentle Shepherd . . . Ramsay
 (Mr. King's benefit.)
- 8—Road to Ruin Holcroft
 Demolition of the Bastile.
 (Mr. Prigmore's benefit.)
- 10—Douglas Home
 Prize.
 (Benefit of eight performers.)
- 12—Inconstant.
 Love a la Mode Macklin
 (Lee and Berwick's benefit.)
- 15—Recruiting Officer . . . Farquhar
 Lyar.
 (Mr. Munto's benefit.)
- 18—English Merchant . . . Colman
 Critic.
 (Benefit of Humphrey and Ryan's family.)
- 20—Seduction Holcroft
 Old Soldier.
 As It Should Be Oulton
 (Mr. Ashton's benefit.)
- 23—Try Again.
 Tyranny Suppressed.
 No Song No Supper.
 (Mrs. Marriott's benefit.)

Fawcett was too young in appearance to be the father of *Zaphna* and *Palmira*, as played by Hodgkinson and Mrs. Melmoth; but, as a first appearance, his effort was pronounced very creditable to his talents, and it was said that in a younger part he would appear to greater advantage. He made his second appearance as *Saville* in the "Belle's Stratagem," but, unfortunately, did not know his lines. In person he was handsome; his action and walk were good, and his voice was full and harmonious, but his articulation was sometimes faulty. Mrs. Spencer made her *debut* as *Juliet* on the 28th of February, but made no impression. She afterward appeared as *Lady Henrietta* in "How to Grow Rich" and as *Maria* in "Heigh-ho for a Husband," and then disappeared. Finally, Mrs. Munto appeared as *Sylvia* in the "Recruiting Officer" for her husband's benefit, but the critics declined to praise her.

The repertory of the season

was a remarkable one, and in many ways, including, as it did, numerous revivals, the production of the new pieces previously presented by the company in Philadelphia, the initial performance in New York of a number of new comedies, operas and pantomimes, and the first production of another

FONTAINVILLE ABBEY.

La Motte Mr. Hodgkinson
 Marquis Mr. King
 Peter Mr. Prigmore
 Madame La Motte Mrs. Melmoth
 Adeline Mrs. Hodgkinson

June 25—Young Quaker.

Demolition of the Bastile.

(Mr. and Mrs. King's benefit.)

27—School for Soldiers . . . Henry
 Children in the Wood.

(Mr. Hallam's benefit.)

so-called tragedy from the pen of the prolific Dunlap—"Fontainville Abbey." Dunlap's play was based on Mrs. Radcliff's "Romance of the Forest," but it was announced

for production without any allusion to the name or nationality of the dramatist. In view of this suppression the *New York Magazine* asked whether the author believed that an avowal of his work would operate against it, and Dunlap afterward said not only that he thought so, but that such an avowal at that time would have been enough to condemn the piece. He adds that the writers of the day praised it in good set terms, and dismisses it with the remark that after a few repetitions his second tragedy was allowed to sleep with its predecessor. Dunlap, the historian, treated Dunlap, the playwright, very tenderly. As a matter of fact, the piece was repeated only twice, and most of the praise was bestowed on the actors. This praise in itself showed what would now be thought the faults of the play. Mrs. Hodgkinson, it was said, related the narrative of *Adeline's* story admirably, and for reading the scroll she was warmly commended. Besides it was said that Hodgkinson and Mrs. Melmoth were excellent just before and after the appearance of the *Marquis*; that Mr. Richards drew a burst

of applause to the honest and simple *Peter*, and that Mr. King's acting in the last act was a treat. When the piece was played the second time, Mr. King was ill, and Mr. Fawcett read his part. The play did not go well, and was not again attempted except for the author's night.

Many of the pieces produced during the season that were new to New York had already been presented either in Philadelphia or Baltimore by Wignell and Reinagle's company. These comprised some pieces of which the casts have already been given—"Robin Hood," the "Country Girl" and the "Haunted Tower." The others included, besides those of which the casts are appended, Madame Gardie's opera "*Jeanne d'Arc*." As *Lucille* in "*Le Foret Noire*," Madame Gardie was pronounced wonderful, and Miss Harding as

FIRST NEW YORK PRODUCTIONS—CASTS.

FARM HOUSE.

Modely Mr. Hallam, Jr
Heartwell Mr. Martin
Freehold Mr. Marriott
Shacklefigure Mr. Woolls
Flora Mrs. King
Aura Mrs. Marriott

JEW.

Sheva Mr. Hodgkinson
Sir Stephen Bertram, Mr. Richards
Frederick Bertram, Mr. Fawcett
Charles Ratcliff Mr. Martin
Jabal Mr. Hallam
Saunders Mr. Ashton
Eliza Ratcliff Mrs. Hallam
Mrs. Ratcliff Mrs. Hamilton
Dorcas Mrs. Miller
Mrs. Goodison Miss Chaucer

LE FORET NOIRE.

La Terreur Mr. Hodgkinson
Geronte Mr. Hallam
Lauridan Mr. King
Abbe Mr. Martin
Peasant Mr. Woolls
Adolphus Miss Harding
Lucille Madame Gardie
Confidante Mrs. Hamilton

MODERN ANTIQUES.

Cockletop Mr. Prigmore
Frank Mr. Martin
Joey Mr. Hallam
Napkin Mr. Ashton
Hearty Mr. Munto
Mrs. Cockletop Mrs. Hamilton
Belinda Mrs. Marriott
Mrs. Camomile Mrs. Wilson
Nan Mrs. Miller
Flounce Mrs. King

NATURAL SON.

Sir Jeffrey Latimer, Mr. Richards
Blushenly Mr. Hodgkinson
Maj. O'Flaherty Mr. King
Jack Hastings Mr. Hallam
Rueful Mr. Marriott
Dumps Mr. Prigmore
Lady Paragon Mrs. Hallam
Phoebe Latimer Mrs. Hamilton
Penelope Miss Chaucer

POOR JACK.

Poor Jack Mr. Durang
Ben Bobstay Mr. Munto
Landlady Mr. Lee
Orange Girl Madame Gardie

PRIZE.

Dr. Lenitive Mr. Hodgkinson
Heartwell Mr. Hallam, Jr
Caddy Mr. Ashton
Label Mr. Martin
Juba Mr. Carr
Mrs. Caddy Mrs. Miller
Caroline Mrs. Pownall

SPOILED CHILD.

Little Pickle Miss Harding
Old Pickle Mr. Prigmore
Tag Mr. Martin
John Mr. Lee
Thomas Mr. Durang
Maria Miss Chaucer
Miss Pickle Mrs. Hamilton
Susan Mrs. Wilson
Margery Mrs. Miller

TRIUMPH OF MIRTH.

Harlequin Mr. Martin
Clown Mr. Hodgkinson
Pantaloon Mr. Ashton
Lover Mr. Durang
Gladiator Mr. King
Mirth Mrs. Solomon
Pantafina Mrs. Hamilton
Columbine Madame Gardie

Adolphus was charming. Mr. Carr as *Juba* in the "Prize" was "better than ever before." The first production of the "Jew" was marked by a scandal that resulted in the temporary withdrawal of Mrs. Hallam. While playing *Eliza Ratcliff*, she exhibited many of the incoherencies of intoxication. Hallam attributed her conduct to opium. Her behavior shocked her friends and disgusted the audience. In view of all this, her appearance for a time became impossible. Her sequestration, however, was for only a brief period, as a month later she played *Cordelia* in "Lear," and probably repeated her unfortunate role in the "Jew." This was the beginning of her decline.

When Dunlap's "Fontainville Abbey" was played the second time, a little musical drama called the "Purse," by Mr. Cross, of Covent Garden Theatre, was added as an afterpiece. This was the

NEW PRODUCTIONS—ORIGINAL CASTS.

DEMOLITION OF THE BASTILLE.

Mereau de St. Merry . . . Mr. Hodgkinson
La Braint . . . Mr. Hallam
Henry Dubois . . . Mr. King
De Lany . . . Mr. Fawcett
Leontine . . . Mr. Martin
Sophia . . . Mrs. Wilson
Matilda . . . Mrs. Pownall

HIGH-HO FOR A HUSBAND.

Justice Rackrent . Mr. Prigmore
Timothy . . . Mr. Hallam
Frank . . . Mr. Martin
Squire Edward . Mr. Hallam, Jr.
General Fairlove . Mr. Marriott
Maria . . . Mrs. Spencer
Charlotte . . . Mrs. Marriott
Dorothy . . . Mrs. Pownall
Mrs. Milclack . . Mrs. Miller

PURSE.

Will Steady . . Mr. Hodgkinson
Baron . . . Mr. Richards
Edmund . . . Mr. Carr
Theodore . . . Mr. Fawcett
Page . . . Miss Harding
Sally . . . Mrs. Hodgkinson

RAGE.

Gingham . . . Mr. Hodgkinson
Darnley . . . Mr. Hallam
Hon. Mr. Savage, Mr. Hallam, Jr.
Sir Paul Perpetual . Mr. Prigmore
Sir George Gauntlet, Mr. Marriott
Flush . . . Mr. Richards
Signor Cygnet . . Mr. Martin
Ready . . . Mr. Munto
Mrs. Darnley . . Mrs. Melmoth
Hon. Mrs. Savage . Mrs. Wilson
Clara Sedley . . Mrs. Marriott

SCHOOL FOR GREYBEARDS.

Don Henry . . Mr. Hodgkinson
Don Alexis . . Mr. Hallam
Don Gaspar . . Mr. Prigmore
Don Octavio . . Mr. Martin
Don Sebastian . Mr. Hallam, Jr.
Peter . . . Mr. Ashton
Antonia . . . Mrs. Hodgkinson
Seraphina . . . Mrs. Hallam
Rachel . . . Mrs. Pownall
Viola . . . Mrs. Marriott
Clara . . . Mrs. King
Carlotta . . . Mrs. Miller

TRY AGAIN.

Sidney . . . Mr. Martin
Du Cheone . . . Mr. Marriott
Antoine . . . Mr. Berwick
Picard . . . Mr. Munto
Le Fourbe . . . Mr. Prigmore
Lauretta . . . Mrs. Marriott
Rosalie . . . Mrs. Hallam
Marinette . . . Mrs. Miller

TYRANNY SUPPRESSED.

Captain Douglass . Mr. Prigmore
Terizabes . . . Mr. Martin
Mrs. Douglass . . Mrs. Marriott
Mellamor . . . Madame Gardie

ZENOBIA.

Rhadamistus . . Mr. Hodgkinson
Pharasmanes . . Mr. King
Teribazus . . . Mr. Fawcett
Megistus . . . Mr. Richards
Tigranes . . . Mr. Marriott
Zepiron . . . Mr. Ashton
Zenobia . . . Mrs. Melmoth
Zelmira . . . Mrs. Marriott
Ariadne . . . Mrs. Wilson
Irene . . . Miss Chaucer

first of the new English pieces to have its initial production in America this season. It was an interesting little piece, and long continued to hold the stage. This and Waldron's comedy, "Heigh-ho for a Husband," were the only productions of this character brought forward during the regular season. The comedy was a sort of counterpart of Farquhar's "Beaux' Stratagem." The two giddy girls, *Charlotte* and *Maria*, were the reverses of *Archer* and *Aimwell*; the landlady, *Mrs. Millclack*, was the female *Boniface*; her son, *Frank*, was the alternate for *Cherry*, and so on. That it was unequal to the original, goes without the saying; but the dialogue was sprightly, and the comedy entertaining. For his benefit Mr. Hodgkinson offered Mrs. Cowley's "School for Greybeards." This comedy was borrowed, to some extent, from Mrs. Behn's "Lucky Chance;" but it had none of the indecencies of the older play, although, like Mrs. Behn's comedy, Mrs. Cowley's was disapproved on its first production at Drury Lane by the goody-good with a nose at an inuendo. Mrs. Melmoth presented Murphy's tragedy, "Zenobia," in which Mrs. Dancer, afterward Mrs. Crawford, was the London heroine. Then came Mr. Marriott with an English translation of Schiller's "Robbers," to which the company was pronounced unequal. The cast was not preserved. Young Hallam had a new piece in his bill, the "Rage" by Reynolds. Mr. Reynolds' comedy had been produced at Covent Garden in 1794. It was played in London with success, but was pronounced by the New York critics unequal to the author's previous works. Mr. Prigmore, as a fresh proof of his political principles, produced an afterpiece called the "Demolition of the Bastile;" and for a second attempt, at a benefit, Mrs. Marriott presented an English anonymous farce called "Try Again," and a new pantomime, "Tyranny Suppressed." It is easy to

understand that Mrs. Marriott chose her farce for its name. The others, whatever their origin, were mere theatrical contributions to the French partisanship of the period. Mr. Ashton's production, Holcroft's comedy, "Seduction," was a good piece in spite of its name.

A number of pieces was presented during the season of 1794-5, either for the first time since the reorganization of the Old American Company or with first casts, as shown by existing theatrical records. These are given on the next page in alphabetical order. The "Authoress," which leads the list, was merely a scene from the "Register Office." The "Benevolent Merchant" was the elder Colman's "English Merchant." Sheridan's two pieces, the "Critic" and the "Duenna," and Dibdin's "Deserter," were all familiar. The little musical piece "Edgar and Emmeline" had not been revived since the Revolution. Garrick's adaptation of the sheap-shearing scene from the "Winter's Tale," known as "Florizel and Perdita," was in the repertory of the American Company in Jamaica, but it was first played in the United States by the Kenna family. Tickell's version of Ramsay's "Gentle Shepherd" had been presented by Hallam and Henry in Philadelphia in 1791. Apparently, "George Barnwell" was revived to allow Martin to play the title-role, and to afford Mrs. Marriott an opportunity to satisfy her ambition as *Millwood*. Hodgkinson as *Young Mirabel* could not fail to make the revival of the "Inconstant" acceptable. Murphy's "Know Your Own Mind" had never been played except by the Virginia Comedians in 1790. Hallam's *Lear* was complimented by a New York critic as in his very best manner, but Miss Harding was pronounced not quite equal to *Ariel* in the "Tempest." In the latter Mr. Marriott only read the part of *Prospero*, Mr. Hallam being ill. Notwithstanding it was a favorite stock piece in England, Mrs.

Cowley's "Which is the Man?" had only been played by the Kenna troupe at the theatre in the Northern Liberties, Philadelphia.

A LIST OF REVIVALS—CASTS.

AUTHORESS.

Gulwell Mr. Ashton
Mrs. Doggerell . . . Mrs. Miller
Melpomene Miss Harding

BENEVOLENT MERCHANT.

Freeport	Mr. Hodgkinson
Lord Falbridge	Mr. Martin
Sir William Douglas	
	Mr. Richards
Spatter	Mr. Prigmore
Owen	Mr. Woolls
Tripwell	Mr. Munto
Lady Alton	Mrs. Melmoth
Amelia	Mrs. Hallam
Molly	Mrs. Pownall
Mrs. Goodman	Mrs. Hamilton

CRITIC.

Puff	Mr. Hodgkinson
Sir Fretful	Mr. Prigmore
Dangle	Mr. King
Leicester	Mr. Richards
Raleigh	Mr. Munto
Don Whiskerandos .	Mr. Martin
Sneer	Mr. Fawcett
Prompter	Mr. Humphreys
Governor	Mr. Wools
Mrs. Dangle	Mrs. Hamilton
Tilburina	Mrs. Miller

DESETER.

Skirmish Mr. Hallam
Henry Mr. Hodgkinson
Louisa Mrs. Hodgkinson
Jenny Mrs. Pownall

DURNNA.

Don Jerome	Mr. Richards
Ferdinand	Mr. Hodgkinson
Carlos	Mr. Nelson
Antonio	Mr. Carr
Father Paul	Mr. King
Isaac Mendoza	Mr. Prigmore
Lopez	Mr. Martin
Clara	Mrs. Hodgkinson
Louisa	Mrs. Pownall
Margaret	Mrs. Miller

EDGAR AND EMMELINE.

Edgar Mr. Hodgkinson
Florimund Mr. Martin
Elfina Miss Harding
Emmeline Mrs. Marriott

FLORIZEL AND PERDITA.

Florizel	Mr. Fawcett
Polixenes	Mr. Richards
Antigonus	Mr. Marriott
Autolycus	Mr. Hodgkinson
Camillo	Mr. Munto
Clown	Mr. Durang
Perdita	Mrs. Marriott
Mopsa	Mrs. Wilson
Dorcas	Mrs. Miller
Shepherdess	Madame Gardie

GENTLE SHEPHERD,

Patie	Mr. Carr
Roger	Mr. Martin
Bauldy	Mr. Hodgkinson
Worthy	Mr. Richards
Glaud	Mr. Prigmore
Symon	Mr. Nelson
Peggy	Mrs. Pownall
Jenny	Mrs. Wilson
Mause	Mrs. Miller
Elsa	Mrs. Hamilton

GEORGE BARNWELL.

George Barnwell . . Mr. Martin
Millwood Mrs. Marriott

INCONSTANT.

Young Mirabel . Mr. Hodgkinson
Old Mirabel . . . Mr. Prigmore
Duretete Mr. Hallam
Dugard Mr. Fawcett
Petit Mr. Martin
Bravo Mr. Ashton
Page Miss Harding
Bizarre Mrs. Melmoth
Oriana Mrs. Marriott
Lamorce Mrs. Wilson

KNOW YOUR OWN MIND.

Dashwould . . . Mr. Hodgkinson
Millamour . . . Mr. Hallam, Jr
Sir John Millamour . Mr. Richards
Bygrove . . . Mr. Prigmore
Captain Bygrove . . Mr. Fawcett
Malvil Mr. Marriott
Sir Harry Lovewit . Mr. Martin
Charles Mr. King
Robert Mr. Munto
Lady Bell . . Mrs. Hodgkinson
Lady Jane . . . Mrs. Marriott
Miss Neville . . Mrs. Hallam
Mrs. Bromley . Mrs. Hamilton
Mad. Larouge . . Mrs. Pownall

LEAR.

Lear	Mr. Hallam
Edgar	Mr. Hodgkinson
Edmund	Mr. Hallam, Jr
Kent	Mr. Prigmore
Gloster	Mr. Richards
Albany	Mr. Marriott
Cornwall	Mr. Fawcett
Burgundy	Mr. Ashton
Usher	Mr. Martin
Peasant	Mr. Woolfs
Cordelia	Mrs. Hallam
Regan	Mrs. Marriott
Goneril	Mrs. Hamilton
Aranthe	Miss Chaucer

TEMPEST.

Prospero Mr. Marriott
Ariel Miss Harding

WHICH IS THE MAN?

Beauchamp . . . Mr. Hodgkinson
Lord Sparkle . . . Mr. Hallam, Jr
Bobby Pendragon . . . Mr. Hallam
Fitzherbert Mr. Richards
Belville Mr. Martin
Tom Mr. Durang
Lady Bell Bloomer, Mrs. Hallam
Sophy Pendragon

	Mrs. Hodgkinson
Julia	Mrs. Marriott
Kitty	Mrs. Pownall
Clarinda	Mrs. Hamilton
Mrs. Johnson . . .	Mrs. Miller

Among the pieces revived during the season, of which the casts were previously given, there was a number in which there were changes worthy of mention. It is only necessary to indicate these. In giving them, an opportunity is afforded for reproducing some of the criticism of the season. Speaking of the "Belle's Stratagem," on the occasion of Mr. Fawcett's appearance as *Saville*, it was said of Mrs. Hodgkinson's *Letitia Hardy* that it was "equal to the wishes of her warmest admirers." In "Every One Has His Fault" Miss Harding's little *Edward* was pronounced "truly charming." Mrs. Marriott played *Miss Wooburn* only once, on account of the illness of Mrs. Hallam. In the "Highland Reel" Mr. Carr made a "great deal of the little part of *Sandy*;" Munto's *Captain Dash* "did him credit," and Mrs.

CONTRASTED CASTS—CHANGES.

PLAYS.	1794-5.	1792-4.	PLAYS.	1794-5.	1792-4.
<i>Belle's Stratagem.</i>			<i>Midnight Hour.</i>		
Saville . . . Mr. Fawcett			Marquis . . . Mr. Hallam, Jr. Mr. Hodgkinson		
<i>Children in the Wood.</i>			Nicholas . . . Mr. Hallam . . . Mr. Prigmore		
Lord Alford . Mr. King . . . Mr. Carr			Julia . . . Mrs. Marriott . Mrs. Wilson		
Lady Elinor . Mrs. Melmoth . Mrs. Solomon			<i>Richard III.</i>		
<i>Every One Has His Fault.</i>			Richmond . . Mr. King . . . Mr. Hallam		
Harmony . . Mr. Richards . Mr. Ashton			Prince . . . Miss Harding . Mr. Martin		
Edward . . . Miss Harding . Young Gentleman			<i>Rival Candidates.</i>		
Miss Wooburn Mrs. Marriott . Mrs. Hallam			Gen. Worry . Mr. Richards . Mr. Henry		
<i>He Would be a Soldier.</i>			Jenny . . . Mrs. Pownall . Mrs. Rankin		
Capt. Crevalt . Mr. King . . . Mr. Hodgkinson			<i>Robin Hood.</i>		
Harriet . . . Mrs. King . . . Miss Tuke			Clorinda . . Mrs. Pownall . Mrs. Hodgkinson		
<i>Highland Reel.</i>			<i>Romeo and Juliet.</i>		
Sandy . . . Mr. Carr . . . Mr. Bergman			Mercutio . . Mr. Hallam		
Capt. Dash . Mr. Munto . . Mr. Hammond			Juliet . . . Mrs. Spencer		
<i>How to Grow Rich.</i>			<i>Romp.</i>		
Lady Henrietta Mrs. Spencer . Mrs. Hallam			Watty . . . Mr. Martin . . Mr. Prigmore		
<i>Irishman in London.</i>			<i>School for Scandal.</i>		
Delany . . . Mr. Richards . Mr. Henry			Lady Teazle . Mrs. Hallam		
<i>Isabella.</i>			<i>Such Things Are.</i>		
Villergy . . . Mr. Fawcett . . Mr. Hallam			Sir Luke . . . Mr. Richards . Mr. Prigmore		
Carlos . . . Mr. Hallam, Jr. Mr. King			Lady Tremor Mrs. Pownall . Mrs. Kenna		
<i>Lyar.</i>			Arabella . . . Mrs. Marriott		
Papillon . . Mr. Martin			<i>Venice Preserved.</i>		
Miss Godfrey . Miss Chaucer			Pierre . . . Mr. Marriott . . Mr. Hallam		
			Prinli . . . Mr. Richards . Mr. King		

Hallam's *Jenny* was delightful, even without the songs. The scene where she dances round the *Captain*, one critic declared, was charming, and he hoped she would never withdraw her very pleasing figure and acting from it. In "Robin Hood" Mrs. Pownall was said to be entirely out of place as *Clorinda*—one of the instances in which she was adversely criticised. Martin played *Young Cockney* in the "Romp" once or twice, because of the illness of Prigmore, and Richards read the part of *Sir Luke* in "Such Things Are" for the same reason, taking the words from the prompter instead of the book. This was a practice to which one of the critics strenuously objected. What was called reading a part was of frequent occurrence; but these substitutes were not the only actors who were complained of as imperfect in the words. Fawcett, as we have seen, attempted *Saville* without knowing the lines; and when Dunlap's "Fontainville Abbey" was played the last time, Mrs. Hodgkinson was the only performer who had full possession of the words. The deductions from all this are obvious. It may be doubted whether Dunlap's play would have succeeded had it been well played. There was no tenderness toward American plays or playwrights. When Mrs. Hatton's opera was revived this season, it was asked, "Why is that wretched thing 'Tammany' again brought forward?" The revival of Mr. Henry's "School for Soldiers" also led a critic to remark that the author was a better actor than dramatist. This unfriendly spirit was not unjust in these particular cases, but it was disastrous in its consequences.

Early in the season Mr. Ryan, the prompter, died, as is shown by the fact that what would have been his benefit was divided between his children, and Mr. Humphrey, his successor. Mr. Ryan had been with the company since its return from Jamaica, serving as prompter

and occasionally playing small roles until his death. During the period between the secession of Wignell and the accession of Henry's recruits, he was very active on the stage, as his list of parts at the close of that epoch shows. After the reorganization of the company he appeared less frequently, but he was still sometimes made useful in small parts. Ryan played with the Hartford contingent in 1794, as will be told hereafter. The vacancy caused by Ryan's death was not the only change either at its close or during the season. Mrs. Solomon and her daughter, Miss Solomon, remained with the company only a short time. Mrs. Spencer and Miss Chaucer failed to establish a permanent connection with the New York theatre. Carr retired from the stage, and Fawcett and Nelson joined West's company in the South.

When the Old American Company was next seen in New York, it was reorganized and greatly strengthened.

MR. RYAN'S PARTS.

Plays.

Child of Nature	Seville
Dramatist	Peter
He Would be a Soldier	Amber
Julius Cæsar	Matellus Cimba
Midnight Hour	Ambrose
Road to Ruin	Jacob
Wedding	Toupee

Operas and Farces.

Agreeable Surprise	Cordon
Farmer	Flummery
Harlequin Fisherman	Clown
King of the Genii	Pantaloon
Look before You Leap	Lawyer
No Song No Supper	Thomas
World in a Village	Van Sluisen

CHAPTER VII.

WIGNELL'S FIRST COMPANY.

IMPORTANT ENGAGEMENTS—MISS GEORGE—MR. FENNELL—MR. CHALMERS
—MR. AND MRS. WHITLOCK—MR. AND MRS. MARSHALL—MRS.
WARRELL—MR. DARLEY—MISS BROADHURST—MR. BATES—MR.
AND MRS. FRANCIS—THE ROWSONS—OTHER ENGAGEMENTS.

UNLIKE Mr. Henry, who showed great energy in engaging recruits in England, Mr. Wignell was singularly slow in selecting his company. As early as the 4th of January, 1792, the *London Gazetteer* announced that the manager of the Philadelphia Theatre, who was then in London, had contracted with the master of an American vessel to carry out his kings and queens with all their equipages, regalia and servants at so much per household. A year later it was said that Wignell and his dramatic corps had arrived in New York in December, and this was followed by the astounding statement that the theatre just finished in Philadelphia, which had been opened with the play of "Brutus," from the French of Voltaire, translated by Mr. Smith, of Marianne College, was capable of seating ten thousand persons. Finally, on the 22d of May, 1793, came a paragraph in which Mrs. Melmoth, the once intimate friend of Courtney Melmoth, Chalmers, the late *Harlequin* of Covent Garden, Miss George, Fennell and Miss Broadhurst were mentioned as having been engaged by Wignell for his new theatre. At that time Mrs. Melmoth

was already in America, but without an engagement. The others, however, had really been engaged by Wignell, and, with still others almost equally important, they formed a company strong enough for either of the great London houses.

The most distinguished member of Mr. Wignell's company was Miss George, known to the American stage as Mrs. Oldmixon. She made her first appearance on any stage at the Haymarket Theatre as *Rosetta* in "Love in a Village,"

June 2d, 1783. Previous to her *debut* she had never seen a play and had received no theatrical education. She was the daughter of a clergyman at Oxford, and for some time previous to her appearance in London she had been a principal singer in the concerts there. For a long time the London papers spoke of her as "from the pipe-office, Oxford." In person, though rather small, she was neat, and her manner was vivacious, easy and agreeable. Her eyes were expressive, and her features large, but pleasing and excellently adapted to the stage. The compass of her voice was astonishing, and her melody had a sweetness, roundness and variety of tone

MISS GEORGE'S PARTS.

Haymarket.

1783.
June 2—*Love in a Village* . . . Rosetta
28—*Comus* . . . Euphrosyne
July 16—*Artaxerxes* . . . Mandane
Aug. 12—*Birthday* . . . Florina

Drury Lane.

1783.
Sept. 22—*Love in a Village* . . . Rosetta
Oct. 7—*Comus* . . . First Bacchante
30—*Lionel and Clarissa* . . . Diana
Nov. 4—*Thomas and Sally* . . . Sally
18—*Lord of the Manor* . . . Annette
Dec. 5—*Metamorphosis* . . . Charlotte

1784.
April 14—*Cymon and Sylvia* . . . Sylvia
28—*Tom Thumb* . . . Huncamunka

Haymarket.

1784.
June 19—*Two to One* . . . Tippet
July 24—*Midas* . . . Nysa
Aug. 2—*Noble Peasant* . . . Adela
3—*Young Quaker* . . . Araminta
10—*What D'ye Call It* . . . Susan
24—*Deserter* . . . Jenny

Drury Lane.

1785.
Jan. 10—*Cymon* . . . Urganda
Feb. 8—*Liberty Hall* . . . Aurelia
Mar. 28—*Rosina* . . . Phoebe
April 6—*Confederacy* . . . Corinna

1785. *Haymarket.*
 July 9—Turk and No Turk Fib
 20—Gretna Green Miss Plumb

1786.
 July 19—Provoked Husband Jenny
 20—Beggars' Opera Lucy
 Aug. 3—Romp Priscilla Tomboy
 12—Siege of Curzola Teresa
 29—Orpheus Rhodope

1787.
 May 16—Harvest Home Unah
 July 16—Golden Pippin Juno
 Aug. 4—Inkle and Yarico Wowski

1787. *Royalty.*
 Sept. 27—Thomas and Susan Susan
 Dec. 3—Apollo Turned Stroller Apollo

1789. *Haymarket.*
 May 18—Enraged Musician Milk Girl
 July 31—Portrait Isabella

that the *Morning Post* declared the morning after her *debut* were rarely to be met with even on the other side of the Haymarket—that is, the English Opera House. Her articulation was said to be equal to that of Mrs. Kennedy; her taste and execution were pronounced equal to any, and it was predicted that the public would stamp her as one of the first singers of the English stage. The same critic afterward said that as *Rosetta* she cast her eyes down, but as *Euphrosyne* in "Comus," her second part, she

looked as if ready to cry, "Who's afraid?—it is a wonderful town this, and a theatre is not the worst academy a young lady can go to." This remark was curiously supplemented when she appeared as *Euphrosyne* the second time. While she was singing, a gentleman in the boxes, dressed like a clergyman, began to hiss, shout and otherwise disturb the audience, the effect of which was to cause Miss George to faint. It may be inferred that the disturber was her father, manifesting his opposition to her choice of a profession. It is not surprising that parental authority was of little avail, for her success was so great that before the close of her first season at the Haymarket she was hailed as the English Allegranti.

Before the close of her first season at the Haymarket Miss George secured an engagement at Drury Lane for three years at £10

per week, where she made her first appearance September 22, 1783, as *Rosetta*. Great improvement in her acting was noticed by the critics on this occasion, as the result of her brief experience at the Summer theatre, but her singing was subjected to severer criticism. The *Independent Gazetteer*, for instance, regretted that she was not under the immediate direction of Mr. Linley, as she had been taught apparently rather to astonish the ear than to please the heart—was a sublime warbler rather than a pleasing singer. It was imputed to her as a fault that she copied the Italian school in her singing and the French in her manners; but these qualities commended her to the musical public; and, beginning with the season of 1784, she was engaged for the oratorios that were then annually given at Drury Lane, and were very popular. During her first season as an oratorio singer Miss George was heard in "L'Allegro el Penseroso," the "Messiah," "Samson," "Alexander's Feast," "Jephthah," "Judas Maccabæus" and "Acis and Galatea." In 1785 she was one of the vocalists engaged for the Handel commemoration at Drury Lane, and she was re-engaged for the oratorio season. These oratorio engagements were made year after year for a number of years, even after Miss George had ceased to appear at Drury Lane during the regular season. When Mrs. Siddons made her first appearance as *Lady Macbeth* at Drury Lane, in 1785, Miss George and Mrs. Wrihten were both among the vocalists. One of Miss George's greatest successes during the season of 1784-5 was her first song in Dibdin's "Liberty Hall," in which she was sprightly and original, and never failed of being received with repeated plaudits and a general recall. When she took her benefit this season, one of the papers said, "Little George beat Miss Phillips by half a neck."

Dunlap saw Miss George at the Haymarket in the Summer of

1785, and at Drury Lane early in 1786, and he speaks of her as so distinguished at that time that her portrait, in company of that of John Palmer, was exhibited at Somerset House by Russell, one of the best painters in pastel of the period. This opinion of her merit is corroborated by the *Independent Gazetteer*, which pronounced her the best singer then on the English stage. Her voice was flexible and sweet, and its compass greater than that of any singer before the public. One of the operas in which Dunlap heard her was the "Noble Peasant," and it was said by one of the newspapers that the manner in which she sang the airs allotted to her in that work could never be forgotten. After the close of the Haymarket season of 1785 Miss George suf-

MISS GEORGE'S ADDRESS.

[Newspapers lying on the table.

The Play quite over the Address not written!
What shall I do? Miss George is fairly bitten.

Flat as a cit 'fore dinner—hipped by vapours,
But can't I steal from all these morning papers?

The Post—"Miss George this evening plays the Romp;

" 'Tis hop'd no nibbling critic in stiff pomp
" Will sneer at her essay and voice melodious;
" Remember, "All comparisons are odious."
What have we here? "The PUBLIC ADVER-

TISER—

" Theatricals—*dafh*—AND—*dafh*—we advise her—

" *Dafh*—let Miss George—*dafh*—*teipfe noice*—

" *Dafh*—she's not Jordan—*dafh*—nor Madam Pozzy"—

Dafh—*dafh*—*slapdafh*—The CHRONICLE at last,

Fame's pleasing trump, without one envious blast,

What's here? "Miss George's great attempt to-night

suffered from a long illness, so that her last season at Drury Lane offered few opportunities for the display of her peculiar talents. She was again at the Haymarket in the Summer of 1786, where, for her benefit, she appeared for the first time as *Priscilla Tomboy* in the "Romp," in which Mrs. Jordan was then so popular. In order to deprecate prejudice and comparison, Mr. Bannister, Jr., recited a poetical address written for the occasion, which was supposed to be made up of extracts from the newspapers. Miss George was always considerably treated by the

London press; and this occasion, notwithstanding Mrs. Jordan's popularity, proved no exception.

"With the warmest prejudices in favor of Mrs. Jordan," said the *Gazetteer*, "we must bear testimony to the spirit, the volatility, the gamesomeness of Miss George.

She sang the songs with such taste and excellence as to excite a tumult of applause and, in all but one or two, a general encore.

She has reason to be fully satisfied with her benefit, both from the accession of fame and of cash, for

the house overflowed in every part." One of Miss George's greatest successes at the Haymarket this season was her singing of Dr. Arnold's "*Je ne sçai quoi*" in the "Siege of Curzola," originally written for the Prince of Wales' birthday in 1783. One of the penalties of her popularity at this time was a report in a newspaper that she was to marry a Mr. Martyr, which, of course, suggested "St. George, the Martyr," to the sapient paragrapher. In November and December, 1786, Miss George, being then disengaged, sang operatic arias at a series of readings by Mr. Lacy at Free-Mason's Hall. A few weeks later, in consequence of the secession of the laughter-loving Wrihten, it was suggested in the *Gazetteer* that, as one star had fallen, the managers could not do better than to secure the wandering but brilliant Georgina Sidus. Again, in February, 1787, Miss George sang at Mr. Lacy's

"Cannot offend, but may give some delight;
"She's young and volatile—has fun and rig,
"Her *Tippet* and *Miss Jenny* prove she's
gig.

"Though wond'rous Jordan be Dame Nature's choice,

"Yet sprightly George has got a charming voice.

"Had no young candidate e'er try'd their art

"To play a great performer's choicest part,

"*Jordan* and *Siddons* we had never gain'd,

"For *Clive* and *Cibber* would have always reign'd."

Let candour, then, not cynick snarls prevail;

Let no one cock his glaſs, and ſay "ſhe'll fail!

"She's *not the Jordan!*" that ſhe *knows* indeed,

But none can be more anxious to ſucceed

Than ſhe, to make you merry—not to teize you,—

She'll do her beſt—none can do more—to pleaſe you.

readings, and she was also engaged for the Drury Lane oratorio. Her singing in the "Redemption" gained her "an encore from the pit even unto the gods." In the Summer of 1787 she was engaged as the principal singer at Ranelagh, and she was again at the Haymarket, where she greatly distinguished herself, both as singer and actress, as *Unah* in "Harvest Home" on the opening night. As *Juno* in the "Golden Pippin" and as *Wowski* in the younger Colman's new opera, "Inkle and Yarico," she was highly complimented.

When the new Royalty Theatre, projected by John Palmer, was opened for the season of 1787-8, Miss George was engaged, making her first appearance at the new house on the 27th of September as *Susan* in "Thomas and Susan." "We cannot too much commend Mr. Palmer in engaging this little syren," said the *Gazetteer*, "and we have no doubt she will be as great a favorite in the East as she was in the West." In Sir John Oldmixon's "Apollo Turned Stroller," she was as successful as usual, but, owing to the opposition of the patent houses, the Royalty was soon closed as a Winter theatre. Miss George again sang in the Drury Lane oratorio in 1788, and subsequently she played a brief engagement at Edinburgh, making her first appearance there March 14, 1788, as *Rosetta* in "Love in a Village." In her return journey for the season of 1788 at the Haymarket she was seized with a fever near Carlisle, in consequence of which her life was despaired of, and the fulfilment of her engagement rendered impossible. When she recovered she went to London, which she left in October, 1788, to play an engagement of twelve nights in Dublin. She was extremely well received in the Irish capital, but, taking offense at her treatment behind the scenes, she terminated her engagement early in December, and went to Edinburgh, but she reached London in

time for the Haymarket season of 1789, appearing on the opening night as the *Milk Girl* in an afterpiece called the "Enraged Musician." This was her last engagement in London, and she seems to have lived in retirement until Mr. Wignell engaged her for Philadelphia.

Previous to her American engagement, Miss George married Sir John Oldmixon, a noted beau of that time. Little authentic information has been preserved in regard to Sir John. Bernard knew him at Bath in 1784, where he was distinguished for the refinement of his dress and manners and, in all points of good breeding, looked up to as an oracle. Indeed, Bernard professed to have chosen Sir John as the model of his *Lord Sparkle* in Mrs. Cowley's "Which is the Man?" "Bernard, I saw your *Sparkle* last night," the comedian represents Sir John as saying; "they say you imitate me, but your dress was incorrect; you wear only twelve curls to a side—I never wear under sixteen." It may be inferred, however, that the objections were couched in stronger terms, as, according to the late William B. Wood, Bernard was the worst dresser on the stage. Sir John Oldmixon was the grandson of that John Oldmixon whom Pope included in the "Dunciad," being a son of Oldmixon's daughter, who had married a musician named Morella. Young Morella had his name changed to Oldmixon, after his grandfather, and, while serving under the Duke of Portland in Ireland, he was knighted by the viceroy. It is not unlikely that Sir John first met Miss George during her Royalty engagement in 1787. I have been unable to find the date of their marriage; but when she made her first appearance in America, in Philadelphia in 1794, Lady Oldmixon was announced in the bills simply as Mrs. Oldmixon.

Next in reputation after Mrs. Oldmixon, among Wignell's recruits, was Mr. Fennell. James Fennell was the son of an official in

the pay department of the Royal Navy, who had been for some years a resident of New York about the middle of the century. James was born in London, December 11, 1766. He was educated at Eton and Trinity College, Cambridge, and was intended for the bar. His irregular habits and extravagance defeated this design, for, in the foolish expectation of revenging himself upon his father for refusing him money to pay a gambling debt, he resolved to go upon the stage, and immediately set off for Edinburgh to carry his purpose into execution. This was in June, 1787. Mr. Jackson, the manager of the Edinburgh Theatre, agreed to give him an appearance, as an amateur, in the character of *Othello*, which he played with such success that during the Summer he performed six times in Edinburgh and repeated his performances in Glasgow. Although he played under the assumed name of Cambray, his course so incensed his family that upon his return to London in the Autumn he found the doors of all his relations closed against him. Then came an engagement at Covent Garden.

Mr. Fennell's London *debut*, which was also in the name of Cambray, was effected with a considerable flourish of trumpets. The

MR. FENNEL'S C. G. PARTS.

1787.

Oct. 12—*Othello* *Othello*
 22—*Alexander the Great* *Alexander*
 29—*Venice Preserved* *Jaffier*
 Nov. 16—*Macbeth* *Macbeth*
 Lyar *Young Wilding*

1789.

Nov. 2—*Henry IV.* *Hotspur*
 21—*Lear* *Bastard*

1790.

Oct. 27—*Orphan* *Castalio*
 Dec. 10—*Love Makes a Man* *Duart*
 11—*Author* *Young Cape*
 20—*Douglas* *Douglas*

manager of Covent Garden, the newspapers said, had found a phenomenon, who had presented himself unrecommended to Mr. Harris, and, by reciting some passages from leading characters, had instantly won an essay—his engagement to be contingent upon his first attempt. Fennell accordingly appeared on the 12th of October,

1787, as *Othello*, Mrs. Pope being the *Desdemona*. He was described, after his *debut*, as being a most elegant and striking figure—tall, finely proportioned and graceful. His voice, it was said, had great volume, and was not destitute of music, but his management of it was faulty; he seldom erred in the conception of the character, but in the delivery of the passion he stretched his voice beyond its powers. When he essayed *Alexander*, Miss Brunton, best known to the American stage as Mrs. Merry, played *Statira* for the first time. On this occasion, also, his great volume of voice, with its lack of variety and modulation, was noticed. "He possesses feeling, and strives to make others feel," said one of his critics, "but the want of natural tenderness of voice makes him degenerate into a whine which destroys the interest, and neither gratifies the ear nor reaches the heart." For his benefit Fennell played *Macbeth* to the *Lady Macbeth* of Mrs. Pope, and, like most young tragedians, he "gave various new readings." All the clubs of which he had been a member at Cambridge came to London to attend his benefit, which proved a very profitable one.

Before Mr. Fennell left Edinburgh, after his first attempts, he entered into articles with Mr. Jackson for the following season, should he continue on the stage. Mr. Harris offered to pay the penalty named in the articles—£200—and additional damages if Mr. Jackson would release him, but Jackson declined, and Fennell felt bound to fulfil his contract. He accordingly played in Edinburgh throughout the Winter season of 1787–8. After the close of the regular season Jackson engaged Mrs. Siddons for the week of the Leith races, and induced Fennell to agree to support her. In casting the play of "Venice Preserved," the manager gave *Jaffier* to Fennell and *Pierre* to Woods, another member of the company. Both these actors had played *Jaffier*,

but Fennell had never played *Pierre*. The friends of Woods, however, insisted that he should be allowed to play *Jaffier*, and created a disturbance in the theatre because the change was not made. Mr. Jackson was forewarned of this disturbance by means of an anonymous letter, to which Fennell incautiously referred as "a scene of villainy." For this an apology was demanded, which the young tragedian refused to make. Fennell was finally withdrawn by the manager, but nothing short of an apology would appease his enemies, and he was consequently driven from the Edinburgh stage altogether. Singularly enough, the conspirators were composed of advocates and writers of the Scotch bar, against whom Fennell afterward brought an action. It was with difficulty that he obtained counsel, most of the attorneys who were not in the conspiracy refusing to accept a brief against their brethren. A year later, as the cause would not be likely to be disposed of under six years, Mr. Fennell withdrew the action. After the action was withdrawn, in the Summer of 1789, Fennell appeared twice on the Edinburgh stage, with the approbation of the audience, which ended his professional career in Scotland.

Having left Edinburgh, Fennell appeared for one night at Newcastle for the benefit of Mrs. Whitlock, and on the 26th of August, 1789, he played *Othello* at York, Miss Farren being the *Desdemona*. On the 16th of October he reappeared at Covent Garden, also as *Othello*, a role that one of the newspapers said was beyond his reach, adding that there were many parts in which he would be a useful actor. He seems to have acted on the hint, for he subsequently appeared as *Hotspur* in "Henry IV," and other roles less trying. To some of them he failed to take kindly, however; and, after playing the *Abbe Maury* for one night in the "Picture of Paris," he retired from the

theatre, disgusted with the tomfooleries of the part and the play. Fennell, in his "Apology" for his life, confesses that at this time—1790-91—he was very much in love with Miss Brunton, but she did not discover the fact until after she was the wife of her third husband, William Warren. He was soon consoled, however, and early in 1792 he was married, going to France on his wedding excursion. In Paris he and his bride met Mr. and Mrs. Merry (Miss Brunton), and they returned to London together. While in Paris, Merry proposed that they should sail for America, with a view of joining the theatrical forces in this country. Fennell declined, and Merry abandoned the project. A year later Fennell changed his mind, and, engaging with Wignell, he set sail in advance of the rest of the Philadelphia company.

For the lead in genteel comedy and for secondary roles in tragedy Mr. Wignell engaged Mr. Chalmers, whom he probably found at Dublin. Chalmers was

MR. CHALMERS' C. G. PARTS.

an actor of experience and of some merit, though not of the first rank. He made his London *debut* at Covent Garden on the 8th of October, 1783, as *Tom* in the "Conscious Lovers." Mrs. Chal-

1783.	
Oct. 8—	Conscious Lovers Tom
1784.	
Mar. 16—	Which is the Man? . Lord Sparkle
May 4—	Merry Wives of Windsor . Fenton
Sept. 17—	As You Like It Silvius
20—	Harlequin Rambler . Harlequin
29—	Henry IV Poins

mers, who was a sister of Mills, at that time at Covent Garden, had appeared a few nights before as *Rose* in the "Recruiting Officer." She was esteemed in Edinburgh, where she received the rudiments of her theatrical education, and much was expected from her in London, which, however, she failed to realize. Mrs. Chalmers died in Dublin in May, 1792. Mr. Chalmers remained at Covent Garden only one season, but with his wife he was engaged for Dublin for the season of

1784-5. It is unnecessary to trace his subsequent wanderings, except to say that for three years—1789-91—he was at Weymouth. In 1789 he performed *Marplot* in the "Busybody," *Young Wilding* in the "Lyar" and *Petruchio* in "Catharine and Petruchio," before the king and Queen Caroline. His last part at Weymouth in 1791 that I find noticed in the newspapers was *Doricourt* in the "Belle's Stratagem," which he played on the 10th of September, it was said, with approbation. At the time of his London *debut* one of the critics found Chalmers wanting in the sprightliness and flippancy necessary to the coxcomb and in that flow of words and spirit that makes the dialogue trip lightly from the tongue and the feet bound airily from the boards. Durang speaks of him as the reverse of this, saying he could never play a part without a jump or a turn in it; that he had taken Lewis as his model, but only caught the nimbleness of that actor's legs. Dunlap accords him talents and power as an actor in comedy, but says his consummate vanity and indifference to everything except selfish gratification ruined him.

Among Mr. Wignell's recruits none was more noteworthy than Mr. and Mrs. Whitlock. Charles Whitlock had long been a provin-

ELIZA KEMBLE'S D. L. PARTS.

1783.

Feb. 22—Merchant of Venice . . . Portia

Oct. 16—As You Like It . . . Rosalind

Nov. 4—New Way to Pay Old Debts
Margaret

1784.

Jan. 23—Revenge . . . Leonora

1785.

April 27—Earl of Essex

Countess of Rutland

cial actor and manager in England.

He was best known, perhaps, as the associate of Munden in the management of the theatre at Newcastle. As an actor he was excellent in the heavy fathers, *Lord Norland* in "Every One Has His

Fault" being esteemed his best part. Mrs. Whitlock was Eliza Kemble, the youngest sister of Mrs. Siddons. Like the other members of the

Kemble family she had received her theatrical education in the provinces. When Sarah had gained her great triumph at Drury Lane, she brought out her sister Fanny as *Alicia* to her *Jane Shore*; and a few weeks later Betsy, who had been at York, followed as *Portia*. Some of Miss Betsy's tones, one of the newspapers said, resembled her sister's, but she was criticised for sinking her voice so that several words were lost in every sentence, and for making use of too many airs and attitudes. In the Summer of 1784 Eliza Kemble was at Lancaster, where she was married in June, 1785, to Mr. Whitlock, who was then one of the managers of the Chester Theatre. She was afterward the chief attraction of the Newcastle circuit. When the new theatre at Newcastle was opened, January 21st, 1788, Mrs. Whitlock appeared as *Mrs. Lovemore* in the "Way to Keep Him," the opening play. As a mark of the esteem in which the Whitlocks were held at Newcastle, it may be noted that at the close of their season there, in June, 1791, they were presented by a select party of gentlemen with a purse containing fifty guineas. Mrs. Whitlock was not again seen in London until June, 1792, when she appeared at the Haymarket on the 18th as *Queen Margaret* in the "Battle of Hexham," and on the 23d as *Julia* in the "Siege of Calais." Mr. and Mrs. Whitlock were engaged for the Edinburgh and Glasgow theatres, under Mrs. Esten's management, for the season of 1792-3. Among Mrs. Whitlock's parts at Edinburgh was *Elvira* in "Percy," a part that she was soon to play in America, under Mr. Wignell's management. The Whitlocks were exceedingly amiable and worthy people.

Mr. Wignell selected his company with a view to a strong operatic department, choosing singers who were at the same time actors and actresses. Mr. and Mrs. Marshall were excellent examples of his method. That Mr. Marshall was a good actor in fops and French-

men is proved by his list of parts at Covent Garden during a period of three years; only a fair singer, as well as a good actor, could have

MR. MARSHALL'S C. G. PARTS.

1790.	
Sept. 17—	Poor Soldier Bagatelle
Oct. 15—	Fontainebleau Col. Epauvette
Dec. 20—	Picture of Paris Poet
27—	Recruiting Officer Capt. Brazen
1791.	
Jan. 3—	Henry IV Poins
14—	Little Hunchback, French Doctor
Feb. 4—	School for Arrogance Picard
May 2—	Alexander the Little Lysimachus
19—	He Wou'd be a Soldier Pierpont
June 1—	Chances Don Frederick
Oct. 27—	Provoked Husband Count Basset
Nov. 1—	Duenna Anthonio
19—	Midnight Hour Marquis
Dec. 21—	Bluebeard Bounce
1792.	
Mar. 26—	Mermaid Raymond
May 18—	Cymbeline Cloten
Sept. 28—	Suspicious Husband, Jack Meggot

succeeded Wewitzer as *Bagatelle*, which Marshall did with entire acceptability on the occasion of his London *debut*. After that performance he was commended for his comic talents, and it was predicted that he would prove an attractive and useful performer. Marshall was still at Covent Garden at the beginning of the season of 1792-3; but early in January a newspaper paragraph said his situation at Bath was a pitiable one, adding, by way of explanation, that it was natural a son

of the sock should become entangled in a dramatic Webb. This was the actress known on the American stage as Mrs. Marshall and afterward as Mrs. Wilmot. When the "Beggar's Opera" was produced at the Haymarket Theatre in 1786, Mrs. Brett, the mother of Mrs. Hodgkinson, was the *Lucy*, but she was succeeded at the second performance by Mrs. Webb, and Mrs. Webb in turn gave way to Miss George. Notwithstanding this failure, she became a very capable actress and singer. Her *Edward* in "Every One Has His Fault" was long celebrated as a matchless performance. Mrs. Marshall was *petite* in figure, with a round face, sparkling eyes, and an arch and sprightly expression of features.

The engagement of the Warrells was in line with Mr. Wignell's

general policy. Mr. Warrell had few pretensions as an actor, but, with his young sons, Master Warrell and Master T. Warrell, was often useful in filling out a cast. Mrs.

MRS. WARRELL'S PARTS.

Royalty.

1788.

July 15—Poll of Plympton Poll
 Sept. 1—Honorina Honorina

Covent Garden.

1790.

Feb. 18—Fontainebleau Rosa
 Mar. 18—Fitch of Bacon Eliza
 May 13—Lionel and Clarissa Diana
 Oct. 13—Robin Hood Angelina
 Nov. 3—Wives Revenged Mrs. Tokay

1791.

May 24—Primrose Green.

she was held in esteem for her vocal powers. As she had pleased the fashionable circles at Bath, one of the newspapers said, previous to her *debut*, that there was little doubt of her captivating a London audience. She failed to make an immediate impression, however; and, although her engagement at one of the Winter theatres was talked of, it was not until the season of 1790-91 that she was retained in the vocal department at Covent Garden. There her position was a subordinate one, as her parts show, but she was useful as one of the singers in such pieces as the "Picture of Paris" and the "Woodman." Mrs. Warrell remained at Covent Garden only one season, going to Brighton for the Summer of 1791, where she appeared on the 17th of July as *Rosetta* in "Love in a Village." It is probable that Mr. Wignell found her at Edinburgh, where she was a member of Mrs. Esten's company during the season of 1792-3.

The engagement of Mr. Darley could only have been possible in an American company modelled after those of the two great London theatres. Mr. Darley was not a good actor, but in singing parts

his faults were overlooked. The first mention of him as an actor that I have been able to find was as *Charles the Wrestler* in "As

MR. DARLEY'S PARTS.

1784.	
Sept. 17—	As You Like It Charles
20—	Harlequin Rambler . Friar Bungy
Nov. 6—	Fontainebleau Robin
1785.	
Mar. 12—	Robin Hood.
	Midas Jupiter
April 12—	Nunnery Friar
Dec. 20—	Omai Otoo
1786.	
Oct. 16—	Richard Cœur de Lion
	Principal Knight
Nov. 17—	Love in a Village . . Hawthorn
22—	Toin Thumb Ghost
24—	Castle of Andalusia . Sanguino
30—	Two Misers Ali
1787.	
Jan. 15—	Artaxerxes Artabanes
May 21—	Rose and Colin Gregory
Sept. 21—	Cymon Demon
26—	Poor Vulcan Sergeant
Oct. 1—	Macbeth Hecate
	Love and War Rifle
31—	Farmer . . . Farmer Blackberry
1788.	
Jan. 25—	Much Ado About Nothing
	Balthazar
28—	Lady of the Manor
	Farmer Sternhold
May 22—	Marian Thomas
1789.	
Feb. 24—	Hide and Seek Brigadier
April 29—	Beggar's Opera . Mat o' the Mint
May 2—	Sultan Selim
Oct. 30—	Positive Man Cable
1790.	
Mar. 2—	Maid of the Mill . . . Fairfield
April 8—	Inkle and Yarico Mate
1791.	
Sept. 26—	Crusade Daran
Nov. 1—	Duenna Father Paul

You Like It" in 1784. He was a large man—in fact, when he came to America he was a fat man—and he was probably chosen for *Charles* because he looked the athlete. In person and features he was said to bear such a striking resemblance to Henry VIII that in 1786 he sat to an eminent artist for a portrait of the king. For fully ten years Darley, as a singer, was a Covent Garden favorite. An incident related by Dunlap, who was present, well illustrates Darley's acceptability. In the Winter of 1785-6 a farce was revived that had owed its success the previous season to a song sung by the celebrated Mrs. Kennedy. This song was omitted when the piece was revived, which was the occasion of an uproar. Finally, however, the audience consented to hear Darley sing it, Mrs. Kennedy not being in the theatre, and it was received with great applause.

So great and so lasting was Darley's popularity that at Vauxhall, after the flight of Mrs. Wrihten, he almost compensated the audiences for her loss. During the season of 1790-91 Darley was out of the

Covent Garden Company, being engaged at Portsmouth. He was soon back again, however, playing his most famous role, *Farmer Blackberry* in the "Farmer," on the opening night of the next season. Darley was often commended for his singing, but seldom for his acting. As *Farmer Blackberry* he was excellent; as *Daran* in the "Crusade" it was conceded that he acted well; and it was said he made *Fairlip* in the "Woodman" as fine a character as any of his predecessors. When he came to America, Darley brought with him his son, John Darley, the younger, who was destined to become one of the most distinguished actors on the American stage.

Early in December, 1790, a London paper announced that Miss Broadhurst, the promising pupil of the ingenious Mr. Percy, would

MISS BROADHURST'S PARTS.

1791.

Jan. 15—Beggars Opera Polly
Feb. 10—Padlock Leonora
May 12—Rosina Rosina
June 3—Cottage Maid.
Sept. 23—Comus Pastoral Nymph
Oct. 20—Oscar and Malvina.

1792.

Feb. 28—Orpheus and Euridice.
April 17—Will o' the Wisp Zelma
Sept. 19—Duenna Clara
28—Flitch of Bacon Eliza
Oct. 3—Fontainebleau Celia
Sultan Ismene

Dec. 10—Woodman Fairlip
15—Jovial Crew Hearty
21—Bluebeard Bluebeard

1792.

Feb. 28—Orpheus and Euridice.

Sept. 28—Flitch of Bacon . . . Capt. Wilson

Oct. 5—Highland Reel . . . Sergeant Jack

1793.

May 11—Sprigs of Laurel . . . Corporal

soon make her theatrical *entree* in a new comic opera to be called the "Will o' the Wisp." Miss Broadhurst was then only 16, but she was not entirely unknown to the musical public, as she had sung some time previously at Free-Mason's Hall. The part for her *debut* was afterward changed to *Polly* in the "Beggars Opera," in which she

Oct. 5—Highland Reel	Jenny	made her first appearance January
17—Poor Soldier	Norah	
18—Maid of the Oaks	Maria	15th, 1791. Considering her age, it

was said her musical acquirements were truly wonderful. Her voice was pleasing and flexible, and when she became more accustomed to the stage it was predicted that she would prove a distinguished ornament to the musical department of the theatre. She sang *Polly* five times in succession before she was heard in her second part—*Leonora* in the "Padlock." She had also the distinction, previously accorded only to Miss George, of appearing in the Drury Lane oratorio during her first season on the stage. For her benefit on the 3d of June she produced a new piece, the "Cottage Maid," and sang an Italian aria in the masquerade scene in the "Belle's Stratagem" and a new ballad at the end of the first act. When Incledon made his first appearance as *Macheath* at Covent Garden, she was again the *Polly*. Miss Broadhurst never developed much skill as an actress, and according to Dunlap she was deficient in personal beauty. Wignell engaged her solely for her musical abilities. She came to this country accompanied by her mother. There is a portrait of her, but it is seldom met with.

The low comedian engaged by Mr. Wignell was Bates, familiarly known as Billy Bates. His low comedy, it is said, was very coarse, and his talents were not of a high order; but he was an actor of long experience, and understood his business thoroughly. John Bernard found him at Bristol in 1783; and Ryley in the "Itinerant" speaks of him as a member of the Manchester company a year or two later. In 1786-7 he was at Drury Lane, where he seems to have remained in a subordinate position, although his name seldom appears in the casts. His parts at Drury Lane, as his brief list shows, were second low comedy. Bates was engaged at the Royalty Theatre in

the Summer of 1787 and again in 1788. At the Royalty he played *Harlequin* in the pantomime, "Hobson's Choice," on the opening night, July 3d, 1787, and in "Harlequin Mungo" August 29th, 1788.

MR. BATES' D. L. PARTS.

Bates was the author of a piece called "Gil Blas," produced at the Royalty in 1788, in which he played the title-role, with Watts, who

1787.

Mar. 13—Seduction Lapell

Oct. 6—Englishman in Paris . . . Killeen

1788.

May 15—Lear Burgundy

16—Constant Couple . . . Tom Errand

21—Merry Wives of Windsor . Bardolph

was with Harper in Boston in 1792 as *Father Dominic*, and Chambers, who appeared in Philadelphia the same year with the Old American Company as a *Lay Brother* and *Fabircius*. Bernard tells a story of Bates at rehearsal, at Bristol, that seems to have been characteristic of the man. He had only a few lines, but he spoke them in a very energetic manner. "Do you mean to speak that way at night?" asked Holland, one of the managers. "Certainly," Bates answered; "I have a benefit to make as well as you, Mr. Holland." In Philadelphia he sometimes advertised his benefits in verse, one of his advertisements beginning as follows:

On Friday eve next, as the play-bill relates,
(To discount other bills) is a bill for Bill Bates,
To which he invites all the town, grave and gay,
To see wit and humor portrayed in a play.

Mrs. Bates was engaged with her husband, but she appeared only in unimportant parts.

What proved two of the most important engagements made by Mr. Wignell were those of Mr. and Mrs. Francis. William Francis had been the *Harlequin* at Manchester and Birmingham since 1787, and was noted for the skill with which he prepared pantomimic ballets for the stage and superintended their production. Mr. Wignell saw a

specimen of his work in the "Enchanted Wood" at the Haymarket in 1792, and engaged him principally for similar services in Philadelphia. Francis was the second dancer of the name known to the American stage. The other, whose real name was Menzius, but who was here called Francis Mentges, was from Holland. He had danced with Douglass' company before the Revolution, but early in that struggle he entered the Revolutionary army as adjutant of Colonel Atlee's Musketry Battalion, to which position he was appointed March 22d, 1776. He was promoted to be first lieutenant on the 7th of August following. In October he was transferred to the Eleventh Pennsylvania Regiment, of which he was made major; and on the 9th of October, 1778, he succeeded Persifer Frazer as lieutenant-colonel of the Fifth Pennsylvania, where he rendered distinguished service. After the Revolution he was inspector of United States troops in the Northwest Territory. Heckwelder in his diary speaks of meeting Mentges near Cincinnati in 1792. This first Francis was, so far as I know, the only person connected with the colonial stage who took part with the colonies in the struggle for independence. I speak of him thus at length because unfortunately I confounded him in my first volume with his successor of the same name, the subject of the present sketch. Little is known of William Francis in the English provincial theatres except that he there won the esteem of Cooke and other actors who afterward met him in this country. Ryley speaks of him in the "Itinerant" in connection with the discovery of a Jacobite plot at Manchester to carry off the king, which turned out to be a memorandum of Francis' new pantomime. Mrs. Francis was with her husband in the Manchester and Birmingham companies, and there received the theatrical education that at once made her so acceptable here as an actress.

Among the most interesting, if not the more important engagements made by Mr. Wignell were those of the Rowsons. According to Mr. Nason, Mrs. Susanna Rowson's biographer, William Rowson was, at the time of their marriage in 1786, a hardware merchant and a trumpeter in the Royal Horse Guards. Mrs. Rowson was the only daughter of Lieutenant William Haswell, of the British navy. She was born at Portsmouth, Hampshire, Eng., in 1762. Lieutenant Haswell held a position in the revenue service at Boston, making his home at Nantasket. In 1767 he sent for his little daughter Susanna, who, in consequence, spent her early years at that place, where she witnessed some of the opening scenes of the Revolution. Lieutenant Haswell's loyalty to his king caused him to be kept in constant surveillance after the evacuation of Boston, and, to render him harmless, he was ordered to live at Hingham. In 1777 he was removed to Abington, and early in the next year he was sent with his family under a flag of truce to Halifax. Miss Haswell soon afterward returned with the family to England, where she obtained a situation as governess. Her first novel, "Victoria," was published soon after her marriage, under the patronage of the Duchess of Devonshire. Her other books, "The Inquisitor," "Mary," "Trip to Parnassus," "Charlotte Temple," "Mentoria" and "Rebecca," followed in rapid succession between 1788 and 1792. The husband becoming bankrupt in the latter year, the family, including Mr. and Mrs. Rowson and Miss Charlotte Rowson, Mr. Rowson's sister, resolved to go upon the stage, and in 1792-3 they were engaged at the Edinburgh Theatre, under Mrs. Esten's management. Mr. Wignell found them there, and engaged them for his Philadelphia Theatre, Mr. Rowson to be the prompter, and Mrs. and Miss Rowson for subordinate roles in opera and comedy.

The other members of Mr. Wignell's company engaged in England were not noteworthy at the time of their engagement. Mrs. Shaw, who was engaged for the "comedy old ladies," a large, corpulent woman, was unknown to fame; but her husband, who came out to join the orchestra under Mr. Reinagle, had been a musician at Drury Lane. Mr. and Mrs. Cleveland, who filled minor roles, the former "walking gentlemen" and the latter "smart chambermaids," were also devoid of previous reputation. Miss Willems, a very pretty girl, afterward Mrs. Green, had had no theatrical experience, and the same thing was true of Messrs. Moreton, Harwood, Green and Blissett, four young men who were destined to become distinguished actors. John Pollard Moreton, whose real name was Pollard, was the son of an English officer who had served in America, and it is said he was born in this country. Going to England with his father, he was well educated, and when still a very young man he went to India, where he held an important position in the Bank of Calcutta. An indiscretion, involving the loan of the bank's money, which, however, was repaid, sent him back to England in disgrace and despondent, where Mr. Wignell met him and engaged him for the American stage. John E. Harwood was a well-educated and accomplished young Englishman, ardent and impulsive, to whom the offer of a theatrical engagement in America could not fail to prove tempting. Harwood married Miss Bache, a granddaughter of Benjamin Franklin. William Green had been a friend of Moreton in India, whom he joined in seeking theatrical honors in the United States. Francis Blissett, the younger, was the son of Blissett, the Bath comedian; but he never acted in England. Mr. and Mrs. Morris, Mr. Finch, who had been a teacher of languages, and others, were engaged on this side of the Atlantic.

CHAPTER VIII.

THE PHILADELPHIA COMPANY, 1793-4.

DESCRIPTION OF THE NEW THEATRE—ARRIVAL OF THE COMPANY—
BRIEF SEASON AT ANNAPOLIS—OPENING OF THE NEW HOUSE—
“SLAVES IN ALGIERS”—“EMBARGO”—FRANCIS’ PANTOMIMES—
OPENING PIECES—THE CASTS AND THE PLAYERS.

THE project of building a new theatre in Philadelphia originated in the differences between Wignell and the managers of the Old American Company in 1791. When it was once conceived it took shape rapidly. Public meetings were held at the old City Tavern, where the stock was subscribed for and the details of the management agreed upon. A. Reinagle, an eminent musician, and Thomas Wignell were made the managers, the former to have the direction of the musical department, and the latter of the stage. The managers were equal in authority in the business department. Mr. Reinagle was a brother of the great London animal painter and the father of Hugh Reinagle, afterward well known as an accomplished scene-painter. The elder Reinagle had long lived in Philadelphia, where he held the first rank as a musician and composer. He was a man of very impressive appearance, and was held in high esteem by all the best people in the Quaker City. Upon him devolved the actual work of superintending the erection of the theatre, Mr. Wignell being absent in England engaging the company, and the house was com-

pleted with so little delay that it was ready for the opening before the company was engaged for the theatre.

The site chosen for the New Theatre was in Chestnut Street, above Sixth, on the north side of the street. The plans for the theatre were supplied by Mr. Richards, Mr. Wignell's brother-in-law, who had furnished the designs for the remodelled Covent Garden Theatre, which was then the pride of the British metropolis. His model was shipped in two sections. Charles Durang speaks of seeing it in the property-room over the dome many years afterward. The interior of the new theatre was a perfect copy of the Theatre Royal at Bath. The façade, which was not finally finished until 1805, measured ninety feet in Chestnut Street, including two wings of fifteen feet each. The theatre stood back from the street with the projections of the wings or pavilions in front of the main building extending to the line of the street. These pavilions were connected by a colonnade of ten Corinthian columns, and decorated by emblematic figures in tablets. The centre building was ornamented by two spirited and well-executed figures of Tragedy and Comedy by Rush. In the centre of the building was a great Venetian window, the niches in which the figures were placed being on each side of this window. Over the niches in two circular tablets were emblematic insignia. The top of the centre building was crowned by a pediment. The wings above receded a little from the line of the main building, but below, as already indicated, projected twelve feet to the street. These projections were faced with marble, and a large window opened into each of the wings above. In each of the wings was a green-room, one being used for music rehearsals, dancing practice, etc., and that in the west wing as a green-room in the proper meaning of the term. The dressing-rooms, which

were numerous, were also in the wings. The entrances to the theatre were through the projecting wings. The stairs of the galleries were under the colonnade. The left-hand door led to the pit. To the boxes the ascent was by a flight of marble stairs in front to a lobby which communicated by corridors with all the boxes. The fronts of the boxes were handsomely gilt and decorated to correspond with the ceiling and hung with corresponding drapery between the columns. Those in front of the stage were arranged in the form of an amphitheatre. The seats, including those of the pit and gallery, were well disposed. The extreme depth of the theatre was one hundred and thirty-four feet; that of the stage upward of seventy-one feet. Between the boxes the stage occupied a front of thirty-six feet. Over the stage, occupying a part of the entablature, was an emblematic representation of "America Encouraging the Drama," with the motto, "The eagle suffers little birds to sing." For this was afterward substituted the words, "For useful mirth or salutary woe." It was computed that the theatre would hold about two thousand people, of which number nine hundred could be accommodated in the boxes.

The corner-stone of the New Theatre was laid with Masonic ceremonies, Mr. Reinagle being a Master Mason; and Jared Ingersoll, an eminent Philadelphia lawyer, delivered an address. While the work was in progress, there were frequent references to it in the Philadelphia papers, a paragraph in the *Federal Gazette* in November, 1792, saying that the workmen on the New Theatre were employed sixteen hours out of the twenty-four, and that it was expected the house would be completed by the middle or end of December. It was not, however, until the 30th of January, 1793, that the subscribers were afforded an opportunity to see it, after which it remained closed until the 2d of

February, when it was opened to the public with a grand concert, the prices being one dollar to the boxes, seventy-five cents to the pit, and

PROGRAMME OF THE CONCERT.

Act I.

New Overture Mr. Reinagle
Song—"On by the Spur of Valor"

Mr. Chambers

Concerto—Violin Mr. Boulay
Song—"Kiss me now or never". Mrs. Morris
Quartette—Despetit avis

Messrs. Pettit, Boulay, Mallet and Reinagle
Song—"Poor Tom Bowling" . Mr. Harper
Symphonia Mr. Hozeluch
Glee—"Sigh no more, Ladies"

Messrs. Chambers, Harper and Reinagle

Act II.

Grand Overture Haydn
Italian Song Mr. Mallet
Sonata—Pianoforte Mr. Guenin
Song—"My Poll and Partner Joe", Mr. Harper
Sonata—Harp Mr. Saloman
Song—"A Smile from the Girl of my Heart"

Mr. Chambers

Symphonia Concertant

Messrs. Pettit and Boulay

Act III.

Symphony Stametz
Song—"Blithe Colin" Mrs. Morris
Concerto—Violin Mr. Pettit
Song—"Cottage Boy" Mr. Chambers
Glee—"How Merrily We Live"

Messrs. Chambers, Harper and Reinagle

Dancing by Master Duport in the character of *Harlequin* and in the dance, "Le Noble, or Henry IV."

fifty cents to the gallery. Notwithstanding it was an inclement night, the house was crowded in every part. The boxes, one of the newspapers said, exhibited a blaze of beauty; the pit was a display of respectable judges, and the gallery was filled with orderly, well-disposed citizens, whose decency of behavior deserved the greatest applause. Oddly enough, there was no comment on the character of the entertainment, which must be judged by the programme as it was advertised. The concert was repeated on the 4th and again on the 7th of February, after which the doors of the theatre remained closed for more than a year, waiting for the players.

It was only natural that Mr. Wignell's delay in engaging a

company should occasion a feeling of dissatisfaction among the subscribers; and on the 28th of January, only two days before the private view of the completed edifice, a meeting was held at the City Tavern to hear and consider his reasons for the course he was pursuing.

These reasons were not made public; but whatever they were, they proved satisfactory, and resolutions were passed approving his action and expressing full confidence in his exertions. In the meantime, preparations were continued for the opening, which it was confidently expected would occur in the following September. Charles Milbourne, an able and experienced scene-painter from London, had long been at work upon the scenery and decorations. The latter being finished, additions continued to be made to the stock scenes that had already been painted. Besides, Wignell was presented with some fine drop-scenes by his brother-in-law, Richards, of Covent Garden. Mr. Richards also painted the act-drop, which was a very handsome piece of work. Early in April, 1793, the *Federal Gazette* announced that the furniture of Lord Barrymore's theatre, which had been purchased for the New Theatre, had arrived by the "George Barclay." It only remained for the "Barclay" to return to bring out the company, which it did, sailing from London on the 15th of July, and arriving in the Delaware a few weeks later.

The only account that we have of the arrival of the "George Barclay" with the company is that given by Mr. Fennell in his autobiography. Fennell had come out by another vessel, arriving in New York five weeks in advance of the others. The first tidings he had upon landing was that the yellow fever was raging in Philadelphia, but he continued his journey to the plague-stricken city, which he found almost deserted. Mr. Reinagle, however, had remained at his post; and Mr. Morris, the veteran comedian, was apparently living at his own house in the city, for it was there that Fennell encountered Mr. Wignell immediately upon his arrival. Wignell had left the "George Barclay" anchored in the Delaware off Gloucester, with the

company on board, fifty-six in all. Securing a supply of fresh vegetables and other provisions, the manager returned to the ship, accompanied by the tragedian. As soon as possible the members of the company were landed, Harwood, Fennell says, on touching the shore in the Jerseys, falling on his knees and kissing it in imitation of an English king, who had played the same prank to acquire popularity. The families were cared for by the farmers in the neighborhood, and the single men found lodgings at a tavern at Sandtown. There they remained for several weeks, and were then conducted to Annapolis, where the theatrical campaign finally began.

It was scarcely to be expected that the Annapolis season would prove profitable, but that city was the only place open to the company.

LIST OF PERFORMANCES—*Annapolis.*

1793.	
Dec. 20—	Castle of Andalusia . . . O'Keefe
26—	Belle's Stratagem . . . Mrs. Cowley
	Flicth of Bacon Bate
1794.	
Jan. 3—	Rivals Sheridan
	Poor Soldier O'Keefe
13—	Every One Has His Fault
	Mrs. Inchbald
	Agreeable Surprise . . . O'Keefe
17—	Road to Ruin Holcroft
	Deserter Dibdin
	Caledonian Frolic . . . Francis
24—	Robin Hood MacNally
	Village Lawyer . . . Macready

Philadelphia, owing to the plague, was certain to be unavailable until midwinter. The only theatre in Baltimore belonged to Hallam and Henry. Fortunately for Wignell, the terms on which the Old American Company had held the playhouse at Annapolis had been practically surrendered. In that house, accordingly, the company opened on the 20th of December

with the "Castle of Andalusia" for a brief holiday season. The subjoined list of performances is far from complete, but the only additional play that I have seen mentioned was "Othello," in which Fennell played the title-role. A country gentleman in the boxes who had never seen the play before, according to the veracious tragedian, was

so impressed with the intelligence of the *Moor* that he was willing to pay \$500 for the negro, but failed to make the purchase. The company was received with great hospitality by the Maryland gentry, but Annapolis had already ceased to be a theatrical town.

At last, after more than thirteen months' delay since its completion, the New Theatre in Philadelphia was opened to the public on the 17th of February, 1794. The house was crowded to its full capacity, the receipts being \$850. The order of productions on the earlier nights of the season, it will be observed, was an alternation of opera, tragedy and comedy, with accompanying farces, ballets and pantomimes. The "Castle of Andalusia," on the opening night, served to introduce some of the leading singers—Darley, Mr. and Mrs. Marshall, Mrs. Warrell and Miss Broadhurst—with Mrs. Francis and Mrs. Rowson in the farce. In "Isabella," on the second night, Mr. Fennell and Mr. and Mrs. Whitlock were brought forward. The third night served for the introduction of Chalmers as *Vapid* in the "Dramatist." Mr. Francis, who had previously appeared as

LIST OF PERFORMANCES.

1794.

- Feb. 17—Castle of Andalusia . . O'Keefe
 Who's the Dupe? . Mrs. Cowley
 19—Isabella Southerne
 Rosina Mrs. Brooke
 21—Dramatist Reynolds
 Flitch of Bacon Bate
 24—Venice Preserved Otway
 Lying Valet Garrick
 26—Love in a Village . . Bickerstaff
 Caledonian Frolic . . . Francis
 Guardian Garrick
 28—Jealous Wife Colman
 Scheming Clown . . . Francis
 Lyar Foote
 Mar. 3—School for Scandal . . Sheridan
 Poor Soldier O'Keefe
 5—Carmelite Cumberland
 Spoiled Child . . . Bickerstaff
 7—Every One Has His Fault
 Mrs. Inchbald
 Village Lawyer . . . Macready
 8—Every One Has His Fault.
 Poor Soldier.
 10—Robin Hood MacNally
 Who's the Dupe?
 12—Douglas Home
 Farmer O'Keefe
 14—Robin Hood.
 Lyar.
 17—Isabella.
 St. Patrick's Day . . . Sheridan
 19—Castle of Andalusia.
 Sailor's Landlady . . . Francis

- Mar. 19—Spoiled Child.
21—School for Wives Kelly
Deserter Dibdin
22—Jealous Wife.
Virgin Unmasked . . . Fielding
24—Every One Has His Fault.
Poor Soldier.
(For American captives in Algiers.)
26—Fair Penitent Rowe
Catharine and Petruchio
Shakspeare
28—Dramatist.
Farmer.
29—Love in a Village.
Village Lawyer.
31—Grecian Daughter . . . Murphy
Spoiled Child.
- April 2—Grecian Daughter.
Son-in-Law O'Keefe
4—Highland Reel O'Keefe
Lying Valet.
5—Highland Reel.
Catharine and Petruchio.
7—Macbeth Shakspeare
Flich of Bacon.
9—Rivals Sheridan
Agreeable Surprise . . O'Keefe
11—Gamester Moore
Guardian.
12—Macbeth.
Miss in Her Teens . . . Garrick
14—Road to Ruin Holcroft
Agreeable Surprise.
17—Highland Reel.
Miss in Her Teens.
21—Richard III Shakspeare
Son-in-Law.
23—School for Scandal.
Peeping Tom of Coventry
O'Keefe
25—Hamlet Shakspeare
Wrangling Lovers Lyon
26—Rivals.
Le Foret Noire.
28—Hamlet.
Le Foret Noire.

the *Officer* in "Venice Preserved," played *Hodge* in "Love in a Village" on the 26th of February. The same night he presented the first of his dances, a Scotch dance called the "Caledonian Frolic," in which he took part, together with Miss Willems and Mrs. De Marque. This dance had its first production at Annapolis in January. The first mention of Mrs. De Marque was an announcement in a Baltimore paper that Mr. and Mrs. De Marque, recently arrived from Europe, would give a concert in Mr. Storck's Long Room, November 25, 1793. Mrs. De Marque also appeared with Francis and the younger Darley in the second of Francis' dances, the "Scheming Clown." Mr. Reinagle furnished the music for the third in the series of pantomimical dances arranged by Francis, the "Sailor's Landlady," one of the songs of which, sung by Darley, was published. It was patriotic in character, and became

very popular. A single stanza will show its character:—

For, under snug sail, we laugh at the gale,
And, though landsmen look pale, never
heed 'em;
But toss off the glass to a favorite lass,
To America, Commerce and Freedom.

In the fourth of Francis' dances, "Fruitless Precaution," M. Bellona, a French dancer and pantomimist, made his first appearance in America. In this piece, also, was Madame Gardie, whose American *debut* had been made on the 26th of April as *Lucille* in the French pantomime, "Le Foret Noire." Madame Gardie was announced "from the theatre at Paris." According to Dunlap, she was the nominal wife of M. Gardie, the son of a nobleman, receiver-general at La Rochelle for Louis XVI. One evening at the theatre, after the Revolution in France, the audience demanded the "Marsel-laise," but she refused to sing it. Her withdrawal from the Parisian stage and a subsequent flight were the consequences. Accompanied by M. Gardie, the beautiful dancer

- April 30—Highland Reel.
Le Foret Noire.
- May 2—Othello Shakspeare
Peeping Tom of Coventry.
3—Dramatist.
Le Foret Noire.
5—Inkle and Yarico . . . Colman, Jr
Village Lawyer.
7—Provoked Husband . . Vanbrugh
Le Foret Noire.
9—Inkle and Yarico.
Wrangling Lovers.
10—Othello.
Peeping Tom of Coventry.
12—Recruiting Officer . . Farquhar
Le Foret Noire.
14—Robin Hood.
Who's the Dupe?
16—Maid of the Mill . . Bickerstaff
Fruitless Precaution . . Francis
Quality Binding Rose
19—Surrender of Calais . . Colman, Jr
Sultan Bickerstaff
(Mr. Fennell's benefit.)
21—West Indian . . . Cumberland
Triumph of Mirth.
(Mr. Chalmers' benefit.)
23—Duenna Sheridan
Robinson Crusoe . . . Sheridan
(Mr. Bates' benefit.)
26—She Wou'd and She Wou'd Not
Cibber
Prize Hoare
(Mr. Morris' benefit.)
28—Julia Jephson
Bon Ton Garrick
(Mr. Whitlock's benefit.)
30—As You Like It . . . Shakspeare
Hartford Bridge . . . Pearce
(Mr. Marshall's benefit.)
- June 2—Lionel and Clarissa . Bickerstaff
Modern Antiques . . . O'Keefe
(Mrs. Warrell's benefit.)
4—Romeo and Juliet . . Shakspeare
Romp Bickerstaff
(Mrs. Marshall's benefit.)

- June 6—Every One Has His Fault.
No Song No Supper.
(Mr. Darley's benefit.)
- 9—Battle of Hexham . . . Colman, Jr
True-Born Irishman . . . Macklin
(Mrs. Morris' benefit.)
- 11—Mourning Bride . . . Congreve
Three Weeks After Marriage
(Mrs. Whitlock's benefit.)
- 13—Merchant of Venice . . . Shakspeare
Embargo.
(Mr. Finch's benefit.)
- 16—Gustavus Vasa Brooke
Harlequin Shipwrecked.
(Mr. and Mrs. Francis' benefit.)
- 18—Woodman Rale Dudley
Critic Sheridan
(Miss Broadhurst's benefit.)
- 20—How to Grow Rich . . . Reynolds
Le Forêt Noire.
(Mr. Green's benefit.)
- 23—Julia.
Waterman Diddin
(Mrs. Shaw's benefit.)
- 25—Wonder Mrs. Centlivre
Cymon Milton
(Misses and Harwood's benefit.)
- 27—Macbeth.
Jeanne d'Arc.
(Miss Gabelle and Miss Willona's benefit.)
- 30—Slaves in Algiers . . . Mrs. Rowson
Wilson Murphy
(Mr. and Mrs. Rowman's benefit.)
- July 6—Widow of Malabar . . . Humphreys
L'Américain.
Belina and Aeneas Collier
(Mr. and Mrs. Cleveland's benefit.)
- 7—Spanish Harbor Colman
Scheming Milliners Francis
Macquet at Large O'Keefe
(Miss Whitman's benefit.)
- 8—Cymbeline Shakspeare
Irish Lill Francis
April 17th 1794 Paine
(Misses and Mrs. de la Roche's benefit.)
- 11—Cymbeline.

first went to Saint Françoise, and from San Domingo they came to Philadelphia. Madame Gardie does not appear to have created the impression in Philadelphia that she afterward made in New York, for she retired from Wignell and Reinagle's company at the close of the season, joining the Old American Company during Hallam and Hodgkinson's Southwark engagement in the Autumn. The repertory of the first season at the New Theatre was remarkably strong in operatic productions, or what was called opera. But even the tragedies were given with a musical completeness before unknown in this country, the great number of singers in the company affording the managers facilities for embellishing such plays as "Romeo and Juliet" and "Macbeth" with genuine artists in the vocal parts. In the choruses, at this time, were all the singers in the company not engaged in the casts. In these, too, the beginners,

as Miss Oldfield this season, took their first lessons in facing an audience. Besides, Mr. Reinagle frequently composed new overtures and furnished additional airs for the musical productions. Among the pieces to which he added new songs were "Robin Hood," the "Highland Reel"—

a song for Darley, words by Mrs. Rowson—and "Le Foret Noire," of which the overture and music were entirely new. Mr. Reinagle also furnished incidental music for many other productions. Among those who profited by the benefits were Mr. Milbourne, the scene-painter, and Mr. Franklin, the box-keeper.

Two American productions were presented during the season—a comedy by Mrs. Rowson, called "Slaves in Algiers," and an after-

SLAVES IN ALGIERS.	piece, the "Em-	EMBARGO.
Muley Moloch . . . Mr. Green	bargo, or Every	Mr. Neverfret . . . Mr. Bates
Frederick . . . Mr. Moreton	One Has His	Captain Standby . . Mr. Darley
Henry . . . Mr. Cleveland	Own Opinion,"	Ben Standby . . . Mr. Green
Constant . . . Mr. Whitlock	by a citizen of	Jack Mainstay . . Mr. Francis
Sebastian . . . Mr. Bates	Philadelphia.	Bob Overhaul . . Mr. Blissett
Ben Hassan . . . Mr. Francis	Both pieces were	Patrick O'Flanagan . Mr. Finch
Mustapha . . . Mr. Darley, Jr	the outcome of American feeling. Not	Mrs. Neverfret . . Mrs. Shaw
Sadi . . . Master Warrell	fewer than fifteen American vessels had	Lucy . . . Mrs. Warrell
Selim . . . Mr. Blissett	been captured, and one hundred and eighty	Ruth Doublescore . Mrs. Bates
Zoriana . . . Mrs. Warrell	American officers and seamen made slaves by the Algerines before	
Fetnah . . . Mrs. Marshall	the close of 1793. This furnished Mrs. Rowson with her theme, but	
Rebecca . . . Mrs. Whitlock		
Selima . . . Mrs. Cleveland		
Olivia . . . Mrs. Rowson		

Ways and Means . . Colman, Jr
Prize.
(Mr. Franklin's benefit.)
July 14—Tempest Dryden
Birth of Harlequin.
(Mr. Milbourne's benefit.)
16—Gamester.
Irish Lilt.
Sultan.
(Blissett, De Moulin, Mrs. De Marque and
Madame Gardie's benefit.)
18—Every One Has His Fault.
Birth of Harlequin.
(For a Dramatic Fund.)

the result was only a turgid drama, equally faulty in dramatic construction and as a literary production. The style was wretched, the dramatic quality tawdry, and the sentiment strained and stilted. The play was published soon after its initial performance, and would probably have been forgotten in a few months had it not had the good fortune to fall under the lash of the celebrated William Cobbett. He jeered at Mrs. Rowson as a self-constituted poetess laureate of the Sovereign People of the United States, doubted the sincerity of her sudden conversion to republicanism, and ridiculed her disjointed lines and illogical speeches. The "Embargo," on the other hand, was not so intensely political, notwithstanding it was a satire on the political topic that was uppermost at the time. This skit can be judged only from the names of the characters, as it was not printed, and no mention of it was made in the newspapers. It was probably local in its satire, directing its shafts at both sides to the embargo dispute of 1794, as its subtitle indicates. Although this embargo was for only thirty days, it brought the country to the verge of war. Without either army or navy, the Democratic societies were hotly in favor of its continuance. It may be assumed, however, that *Mr. Neverfret* was inclined to support President Washington, who preferred diplomacy to war for the settlement of all questions affecting the depredations on American commerce in consequence of the British Orders in Council. The names of *Patrick O'Flanagan* and *Ruth Doublescore* suggest the meeting of the captains and mates of all the brigs, snows and schooners in the Delaware, at the Harp and Crown tavern of Barnabas McShane, who adopted a little ten days' embargo of their own. The soldier, *Captain Standby*, no doubt represented the military fervor for defense that was then blazing all over the country, and the two sailors, *Jack*

Mainstay and *Bob Overhaul*, the intrepid spirit that humbled the naval supremacy of Great Britain by removing the mainmast of a British merchantman at her dock. It is to be regretted that the piece is lost, as it would show the theatrical treatment of the first great warlike wave that swept over the new republic.

While the production of Mrs. Rowson's turgid drama and of the anonymous skit on the embargo was no sign of the development of American dramatic writing, the

SAILOR'S LANDLADY.

new dances and pantomimic ballets composed by William Francis for the New Theatre this season

Jack	Mr. Francis
Ned Halyard	Mr. Darley, Jr
Landlady	Mr. Rowson
Orange Girl	Mrs. De Marque

were indications of progress in the art of providing for the public amusement. Of Mr. Francis' six dances his Scotch pastoral, the "Caledonian Frolic," has been mentioned as given at Annapolis. Three of the others—the "Scheming Clown," the "Sailor's Landlady" and "L'Amour Trouve les Moyens, or Fruitless Precaution"—have already been named as serving for the introduction of distinguished dancers. The cast of the "Sailor's Landlady," the only pantomime in which the characters were named in the newspapers, is herewith printed. The two pieces that completed Mr. Francis' list of original productions were the "Scheming Milliners," produced for Mrs. Oldmixon's benefit, and the "Irish Lilt," presented for the benefit of Mr. Blissett and Mrs. De Marque. The industry that Mr. Francis showed at the outset was continued for many years with great productive vigor.

The only pieces presented during the season that it seems necessary to treat separately were those of the opening night—the "Castle of Andalusia" and "Who's the Dupe?"—and the bill for the second performance—"Venice Preserved" and the "Lying Valet."

These served to introduce the new company to the patrons of the New Theatre, and for this reason the casts will be studied with peculiar in-

CASTLE OF ANDALUSIA.

Don Scipio . . . Mr. Finch
Don Cesar . . . Mr. Darley
Don Fernando . Mr. Marshall
Don Juan . . . Mr. Morris
Don Alphonso . Mr. Moreton
Pedrillo . . . Mr. Bates
Spado . . . Mr. Wignell
Sanguino . . . Mr. Green
Phillipo . . . Mr. Darley, Jr
Victoria . . . Mrs. Warrell
Lorenza . . . Mrs. Marshall
Isabella . . . Mrs. Bates
Catalina . Miss Broadhurst

terest. There were,

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formers. Besides Wignell and Morris, the only familiar faces in the cast of the opening piece, the opera included all the newcomers except Mr. Fennell, Mr. and Mrs. Whitlock, Mr. and Mrs. Francis, Mr. and Mrs. Cleve-

WHO'S THE DUPE?

Doiley . . . Mr. Morris
Sandford . . . Mr. Moreton
Granger . . . Mr. Cleveland
Gradus . . . Mr. Harwood
Miss Doiley . Mrs. Francis
Charlotte . . Mrs. Rowson

land, Mr. and Mrs. Rowson, Messrs. Chalmers, Harwood and Blissett, Mr. Warrell and his two sons, Mrs. Shaw and Miss Willems. Mrs. Oldmixon had not yet arrived in the country. Of these, Messrs. Cleveland and Harwood and Mrs. Francis and Mrs. Rowson were

VENICE PRESERVED.

Duke . . . Mr. Finch
Priuli . . . Mr. Whitlock
Belamar . . . Mr. Marshall
Hairo . . . Mr. Fennell
Jallier . . . Mr. Wignell
Monault . . . Mr. Green
Myrrha . . . Mr. Harwood
Elliot . . . Mr. Moreton
Durand . . . Mr. Warrell
Lufford . . . Mr. Francis
Belvidera . Mrs. Whitlock

seen in the farce the

same night. The tragedy, "Venice Preserved," on the second night of the season, introduced Mr. Fennell, Mr. and Mrs.

Whitlock and Messrs. Warrell and Francis;

and Mrs. Shaw was brought forward the same evening as *Kitty Pry* in the "Lying Valet." These comprised all the principal members of the company, with the exception of Mr. Chalmers and Mrs. Oldmixon, the others making their first appearance as occasion served.

LYING VALET.

Sharp . . . Mr. Bates
Gayless . . . Mr. Moreton
Guttle . . . Mr. Warrell
Trippet . . . Mr. Harwood
Drunken Cook . Mr. Francis
Melissa . . . Mrs. Francis
Mrs. Gadabout . Mrs. Bates
Mrs. Trippet . Mrs. Rowson
Kitty Pry . . . Mrs. Shaw

In order to present the work of this first season in Philadelphia as compactly as possible, I have preferred to arrange the casts, except

PHILADELPHIA CASTS—FIRST SEASON.

AGREEABLE SURPRISE.

Sir Felix Friendly . . . Mr. Finch
Compton Mr. Darley
Eugene Mr. Marshall
Chicane Mr. Warrell
John Mr. Francis
Thomas Mr. Green
Farmer Stump . . . Mr. De Moulin
Cudden Mr. Blissett
Lingo Mr. Bates
Laura Miss Broadhurst
Mrs. Cheshire . . . Mrs. Shaw
Cowslip Mrs. Marshall
Fringe Mrs. Rowson

AS YOU LIKE IT.

Orlando Mr. Moreton
Adam Mr. Whitlock
Banished Duke . . . Mr. Green
Duke Frederick . . . Mr. Warrell
Amicus Mr. Marshall
Jaques Mr. Chalmers
Le Beau Mr. Finch
Oliver Mr. Harwood
Jaques De Bois . . . Mr. Darley, Jr
Dennis Master Warrell
Charles Mr. Rowson
Touchstone Mr. Bates
Corin Mr. De Moulin
Sylvius Mr. Cleveland
William Mr. Francis
Rosalind Mrs. Marshall
Celia Mrs. Francis
Phoebe Mrs. Cleveland
Audrey Mrs. Shaw

BATTLE OF HEXHAM.

Montague Mr. Green
Warwick Mr. Cleveland
Somerset Mr. Warrell
Le Varenne Mr. Moreton
Corporal Mr. Harwood
Drummer Mr. Francis
Fifer Mr. Blissett
Fool Mr. Wignell
Barton Mr. Whitlock
Gondibert Mr. Fennell
Gregory Gubbins . . . Mr. Bates
Prince Edward, Master T. Warrell
Margaret of Anjou, Mrs. Whitlock
Adeline Mrs. Marshall

BIRTH OF HARLEQUIN.

Harlequin Skip . . . Mr. Milbourne
Bob Saunter Mr. Cleveland
Maid Mrs. Rowson
Skip Harlequin . . . Mr. Francis
Pantaloon Mr. Bellona
Clown Mr. Milbourne
Columbine Madame Gardie

CATHARINE AND PETRUCHIO.

Petruchio Mr. Chalmers
Baptista Mr. Warrell
Hortensio Mr. Cleveland
Grumio Mr. Morris
Music Master Mr. Francis
Blondello Mr. Harwood
Pedro Mr. Green
Tailor Mr. Blissett
Catharine Mrs. Morris
Bianca Mrs. Cleveland
Curtis Mrs. Bates

CITIZEN.

Old Philpot Mr. Morris
Young Philpot Mr. Chalmers
Sir Jasper Mr. Warrell
Young Wilding Mr. Green
Beaufort Mr. Cleveland
Dapper Mr. Francis
Quilldrive Mr. Blissett
Maria Mrs. Rowson
Corinna Miss Rowson

COMUS.

Comus Mr. Fennell
First Spirit Mr. Green
Elder Brother Mr. Moreton
Younger Brother . . . Mr. Cleveland
Lady Mrs. Whitlock
Sabrina Miss Broadhurst
Pastoral Nymph . . . Mrs. Marshall
Bachante Mrs. Warrell
Euphrosyne Mr. Oldmixon

CRITIC.

Dangle Mr. Wignell
Sneer Mr. Fennell
Sir Fretful Plagiary, Mr. Harwood
Sig. Pasticio Mr. Marshall
Interpreter Mr. Finch

Puff Mr. Chalmers
Mrs. Dangle Mrs. Francis
Lord Burleigh Mr. Bates
Governor Mr. Darley
Leicester Mr. Cleveland
Sir Walter Raleigh . . Mr. Green
Sir C. Hatton Mr. Francis
Master of Horse . . . Mr. Warrell
First Niece Mrs. Cleveland
Second Niece Miss Willems
Confidant Mrs. Rowson
Tilburina Mrs. Shaw
Don Whiskerandos . . Mr. Moreton

CYMBELINE.

Cymbeline Mr. Green
Cloten Mr. Blissett
Posthumous Mr. Fennell
Arviragus Mr. Harwood
Guiderius Mr. Cleveland
Belarius Mr. Whitlock
Philario Mr. Darley
Iachimo Mr. Moreton
Caius Lucius Mr. Bates
Pisanio Mr. Marshall
Frenchman Mr. Finch
Cornelius Mr. Warrell
First Lord Mr. Francis
Second Lord Mr. De Moulin
Roman Captive Mr. Darley, Jr
Queen Mrs. Shaw
Helena Mrs. Cleveland
Imogen Mrs. Whitlock

DESERTER.

Henry Mr. Marshall
Russet Mr. Darley
Skirmish Mr. Bates
Simkin Mr. Francis
Flint Mr. Blissett
Louisa Mrs. Marshall
Jenny Miss Broadhurst
Margaretta Mrs. Bates

DEVIL UPON TWO STICKS.

Devil Mr. Wignell
Sir Thomas Mr. Finch
Invoice Mr. Cleveland
Julep Mr. Bates
Apoxem Mr. Francis
Dr. Calomel Mr. De Moulin

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 Don Alphonso . Mr. Moreton
 Pedrillo Mr. Bates
 Spado Mr. Wignell
 Sanguino . . . Mr. Green
 Phillipo . . . Mr. Darley, Jr
 Victoria . . . Mrs. Warrell
 Lorenza . . . Mrs. Marshall
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 Jaffier Mr. Wignell
 Renault Mr. Green
 Spinosa . . . Mr. Harwood
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 Durand . . . Mr. Warrell
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LYING VALET.

Sharp Mr. Bates
 Gayless . . . Mr. Moreton
 Guttle Mr. Warrell
 Trippet . . . Mr. Harwood
 Drunken Cook . Mr. Francis
 Melissa . . . Mrs. Francis
 Mrs. Gadabout . Mrs. Bates
 Mrs. Trippet . Mrs. Rowson
 Kitty Pry . . . Mrs. Shaw

the company so far as they are accessible. They also present the names of the other *debutantes* of the season. These, in chronological

PHILADELPHIA CASTS—FIRST SEASON.

Gravediggers . . . { Mr. Bates
 Mr. Wignell
Queen Mrs. Shaw
Ophelia Mrs. Marshall
Player Queen . . . Mrs. Rowson

HARLEQUIN SHIPWRECKED.

Harlequin Mr. Francis
Genius of Liberty . . Mrs. Warrell

HARTFORD BRIDGE.

Sir Gregory Forrester . Mr. Bates
Peregrine Forrester . Mr. Moreton
Capt. Fuldair . . . Mr. Marshall
Capt. Forrester . Mr. Cleveland
Cartridge Mrs. Francis
Peter Mr. Blissett
Waiter Mr. Finch
Clara Mrs. Marshall
Susan Miss Willems
Barmaid Mrs. Rowson

HIGHLAND REEL.

Laird of Col Mr. Green
Raasay Mr. Warrell
MacGilpin Mr. Finch
Sandy Mr. Marshall
Charley Mr. Francis
Shelty Mr. Bates
Cloudy Mr. Harwood
Capt. Dash Mr. Moreton
Serjt. Jack Mr. Darley
Apie Mr. Blissett
Benin Master Warrell
Moggy Mrs. Marshall
Jenny Mrs. Warrell

HOW TO GROW RICH.

Pave Mr. Chalmers
Smalltrade Mr. Bates
Roundhead Mr. Finch
Latitat Mr. Green
Hippy Mr. Francis
Warford Mr. Moreton
Sir Chas. Dazzle . Mr. Cleveland
Plainly Mr. De Moulin
Nab Mr. Rowson
Formal Mr. Warrell
Lady Henrietta . Mrs. Whitlock
Rosa Mrs. Marshall
Miss Dazzle . . . Mrs. Francis
Betty Mrs. Cleveland

ISABELLA.

Count Baldwin . . Mr. Whitlock
Biron Mr. Fennell
Carlos Mr. Green
Villero Mr. Wignell
Sampson Mr. Bates
Belford Mr. Cleveland
Pedro Mr. Green
Officer Mr. Warrell
Isabella Mrs. Whitlock
Nurse Mrs. Rowson

JEALOUS WIFE.

Oakly Mr. Fennell
Major Oakly . . . Mr. Whitlock
Charles Mr. Moreton
Russet Mr. Wignell
Sir Harry Beagle . Mr. Chalmers
Lord Trinket . . . Mr. Finch
Captain O'Cutter . . Mr. Bates
William Mr. Darley, Jr
John Mr. Warrell
Tom Mr. Francis
Servant Master Warrell
Mrs. Oakly . . . Mrs. Whitlock
Lady Freelove . . . Mrs. Shaw
Harriet Mrs. Francis
Toilet Mrs. Rowson
Chambermaid . . . Miss Willems

JEANNE D'ARC.

Jeanne d'Arc . Madame Gardie
St. Denis Mr. Cleveland
Dunois Mr. Marshall
Le Tremonille . . Mr. Bellona
Porte Guidon . . . Mr. Darley
Chandos Mr. Moreton
Officer Mr. De Moulin
Padlock Mr. Francis

JULIA.

Duke of Guise . . . Mr. Finch
Durazzo Mr. Green
Mentevole Mr. Fennell
Marcellus Mr. Moreton
Camillo Mr. Cleveland
Officer Mr. De Moulin
Servant Master Warrell
Manon Mr. Whitlock
Fulvia Mrs. Shaw

Julia Mrs. Whitlock
Olympia Mrs. Francis
Nerina Mrs. Cleveland

L'AMERICAIN.

Jaques Splin . . Mrs. Cleveland
Jaquot Mr. Finch
Loyer Mr. Bellona
L'Huiffier Miss Rowson
Therese Madame Gardie

LIONEL AND CLARISSA.

Sir John Flowerdale, Mr. Whitlock
Colonel Oldboy . . . Mr. Bates
Jessamy Mr. Moreton
Lionel Mr. Marshall
Harman Mr. Cleveland
Jenkins Mr. Darley
Lady Oldboy . . . Mrs. Shaw
Clarissa Mrs. Warrell
Diana Mrs. Oldmixon
Jenny Miss Willems

LOVE IN A VILLAGE.

Sir William Meadows, Mr. Morris
Justice Woodcock . . Mr. Bates
Hawthorn Mr. Darley
Young Meadows . Mr. Marshall
Eustace Mr. Darley, Jr
Hodge Mr. Francis
Deborah Mrs. Shaw
Lucinda Mrs. Warrell
Rosetta Mrs. Marshall
Madge Miss Broadhurst

LYAN.

Old Wilding . . . Mr. Whitlock
Young Wilding . . Mr. Chalmers
Sir James Elliot . Mr. Cleveland
Papillon Mr. Finch
Miss Granthan . . Mrs. Francis
Miss Godfrey . . Mrs. Cleveland
Kitty Mrs. Rowson

MACBETH.

Macbeth Mr. Fennell
Duncan Mr. Green
Malcolm Mr. Cleveland
Donalbane . . . Master Warrell
Banquo Mr. Whitlock

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Spado . . . Mr. Wignell
Sanguino . . . Mr. Green
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Trippet . . . Mr. Harwood
Drunken Cook . Mr. Francis
Melissa . . . Mrs. Francis
Mrs. Gadabout . Mrs. Bates
Mrs. Trippet . Mrs. Rowson
Kitty Pry . . . Mrs. Shaw

lems as the *Chambermaid*, in the "Jealous Wife," and Mrs. Cleveland as *Miss Godfrey* in the "Lyar," on the 28th, and Master T. Warrell as

PHILADELPHIA CASTS—FIRST SEASON.

Mr. Plainwell Mr. Bates
John Mr. Blissett
William Mr. Darley, Jr
Mrs. Level Mrs. Francis

RIVALS.

Sir Anthony Absolute . Mr. Morris
Captain Absolute . Mr. Moreton
Faulkland Mr. Fennell
Acres Mr. Bates
Sir Lucius O'Trigger

Mr. Whitlock
Fag Mr. Marshall
David Mr. Francis
Coachman Mr. Warrell
Mrs. Malaprop . . Mrs. Shaw
Lydia Languish . Mrs. Marshall
Julia Mrs. Francis
Lucy Mrs. Rowson

ROAD TO RUIN.

Dornton Mr. Whitlock
Harry Dornton . . Mr. Green
Sulky Mr. Finch
Silky Mr. Bates
Goldfinch Mr. Chalmers
Milford Mr. Cleveland
Smith Mr. Moreton
Hosier Mr. Harwood
Sheriff's Officer . Mr. Warrell
Jacob Mr. Blissett
Marker Master Warrell
Postillion . . . Master T. Warrell
Mrs. Warren . . . Mrs. Shaw
Sophia Mrs. Marshall
Jenny Mrs. Francis
Mrs. Ledger . . . Mrs. Bates

ROBIN HOOD.

Robin Hood . . . Mr. Darley
Little John . . . Mr. Wignell
Scarlet Mr. Francis
Bowman Mr. Warrell
Allan-a-Dale . . Mr. Darley, Jr
Stella Miss Willems
Rutlekin Mr. Bates
Friar Tuck . . . Mr. Whitlock
Edwin Mr. Marshall
Clorinda Mrs. Warrell
Annette Mrs. Marshall
Angelina . . . Miss Broadhurst

ROBINSON CRUSOE.

Robinson Crusoe . Mr. Whitlock
Pantaloone . . . Mr. De Moulin
Pierot Mr. Darley, Jr
Clown Mr. Blissett
Spaniard Mr. Cleveland
Captain Mr. Darley
Friday Mr. Bates
Columbine . . . Miss Willems

ROMEO AND JULIET.

Romeo Mr. Fennell
Escalus Mr. Finch
Paris Mr. Moreton
Montagu Mr. De Moulin
Mercutio Mr. Chalmers
Benvolio Mr. Cleveland
Tybalt Mr. Harwood
Friar Laurence . Mr. Whitlock
Friar John . . . Mr. Warrell
Balthazar . . . Mr. Darley, Jr
Apothecary . . . Mr. Francis
Peter Mr. Blissett
Juliet Mrs. Marshall
Lady Capulet . . Mrs. Rowson
Nurse Mrs. Shaw

ROMP.

Watty Cockney . . Mr. Francis
Barnacle Mr. Finch
Old Cockney . . Mr. De Moulin
Capt. Sightly . . Mr. Marshall
Priscilla Tomboy . Mrs. Marshall
Penelope Miss Willems
Mad. Le Blond . Mrs. Cleveland
Quasheba . . . Miss Rowson

SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Bates
Sir Oliver Surface . Mr. Morris
Joseph Surface . . Mr. Wignell
Charles Surface . . Mr. Chalmers
Sir Benj. Backbite . Mr. Finch
Crabtree Mr. Harwood
Rowley Mr. Warrell
Moses Mr. Francis
Snake Mr. Green
Trip Mr. Moreton
Lady Teazle . . . Mrs. Morris
Lady Sneerwell . Mrs. Francis
Mrs. Candour . . Mrs. Shaw
Maria Mrs. Cleveland

SCHOOL FOR WIVES.

General Savage . . Mr. Bates
Belville Mr. Chalmers
Torrington . . . Mr. Morris
Leeson Mr. Moreton
Captain Savage . Mr. Cleveland
Connolly Mr. Whitlock
Spruce Mr. Francis
Leech Mr. Green
Crow Mr. Blissett
Wolf Mr. Warrell
Miss Walsingham . Mrs. Morris
Mrs. Belville . . Mrs. Whitlock
Lady Rachel Mildew

Mrs. Rowson
Mrs. Tempest . . Mrs. Bates
Miss Leeson . . . Mrs. Francis
Maid Miss Willems

SELIMA AND AZOR.

Azor Mr. Marshall
Scander Mr. Darley
Ali Mr. Bates
Fatima Mrs. Rowson
Lesbia Miss Broadhurst
Selima Mrs. Marshall

SHE WOULD AND SHE WOULD NOT.

Don Manuel . . . Mr. Morris
Don Phillip . . . Mr. Fennell
Don Lewis . . . Mr. Cleveland
Octavio Mr. Green
Trapanti Mr. Chalmers
Soto Mr. Bates
Corrigidore . . . Mr. Warrell
Diego Mr. De Moulin
Vasquez Master Warrell
Hypolita Mrs. Marshall
Rosara Mrs. Morris
Flora Mrs. Francis
Villetta Mrs. Shaw

SON-IN-LAW.

Cranky Mr. Finch
Bowkit Mr. Francis
Bourquet Mr. Moreton
Vinegar Mr. Bates
Idle Mr. Harwood
Orator Mum . . . Mr. Blissett

order, were Master Warrell, afterward Mr. Warrell, Jr., in these casts, as the *Servant* in the "Guardian," on the 26th of February; Miss Wil-

PHILADELPHIA CASTS—FIRST SEASON.

Macduff Mr. Moreton
Lenox Mr. Harwood
Fleance Master T. Warrell
Siward Mr. Warrell
Seyton Mr. Francis
Doctor Mr. De Moulin
Messenger Mr. Blissett
Lady Macbeth Mrs. Whitlock
Gentlewoman Mrs. Cleveland
Hecate Mr. Darley
First Witch Mr. Bates
Second Witch Mr. Finch
Third Witch Mr. Wignell

MAID OF THE MILL.

Lord Aimworth Mr. Marshall
Sir Harry Sycamore Mr. Bates
Mervin Mr. Cleveland
Fairfield Mr. Whitlock
Giles Mr. Darley
Ralph Mr. Wignell
Lady Sycamore Mrs. Shaw
Theodosia Miss Willems
Patty Mrs. Warrell
Fanny Mrs. Oldmixon

MERCHANT OF VENICE.

Duke Mr. Green
Antonio Mr. Whitlock
Bassanio Mr. Moreton
Gratiano Mr. Finch
Lorenzo Mr. Marshall
Salerino Mr. Cleveland
Solanio Mr. Harwood
Shylock Mr. Chalmers
Tubal Mr. De Moulin
Launcelot Mr. Bates
Old Gobbo Mr. Francis
Leonardo Mr. Blissett
Balthazar Mr. Darley, Jr.
Stephano Mr. Warrell
Portia Mrs. Whitlock
Jessica Miss Broadhurst
Nerissa Mrs. Francis

MISS IN HER TEENS.

Captain Lovell Mr. Green
Fribble Mr. Marshall
Captain Flash Mr. Chalmers
Puff Mr. Morris
Jasper Mr. Francis

Tag Mrs. Rowson
Miss Biddy Mrs. Marshall

MODERN ANTIQUES.

Cocklelop Mr. Francis
Frank Mr. Green
Joey Mr. Bates
Napkin Mr. Blissett
Hearty Mr. De Moulin
Thomas Mr. Warrell
Mrs. Cocklelop Mrs. Shaw
Mrs. Camomile Mrs. Rowson
Belinda Mrs. Cleveland
Nan Mrs. Francis
Florence Mrs. Bates
Betty Miss Rowson

MOURNING BRIDE.

Manuel Mr. Whitlock
Osmyr Mr. Fennell
Gonzales Mr. Green
Garcia Mr. Wignell
Heli Mr. Cleveland
Perez Mr. Francis
Selim Mr. Harwood
Alonso Mr. Warrell
Almeria Mrs. Morris
Zara Mrs. Whitlock
Leonora Mrs. Francis

NO SONG NO SUPPER.

Frederick Mr. Marshall
Crop Mr. Darley
Endless Mr. Harwood
Robin Mr. Bates
William Mr. Darley, Jr.
Dorothy Mrs. Shaw
Louisa Miss Broadhurst
Margaretta Mrs. Oldmixon
Nelly Miss Willems

POOR SOLDIER.

Captain Fitzroy Mr. Darley
Father Luke Mr. Finch
Dermot Mr. Darley, Jr.
Patrick Mr. Moreton
Darby Mr. Wignell
Bagatelle Mr. Marshall
Boy Master T. Warrell
Norah Miss Broadhurst
Kathleen Miss Willems

PRISONER AT LARGE.

Lord Osmond Mr. Fennell
Old Dowdle Mr. Bates
Count Fripon Mr. Finch
Jack Conner Mr. Harwood
Father Frank Mr. Blissett
Frill Mr. Francis
Phelim Master Warrell
Tough Mr. Morris
Trap Mr. Darley, Jr.
Muns Mr. Wignell
Adelaide Mrs. Cleveland
Rachel Mrs. Marshall
Mary Mrs. Rowson
Landlady Mrs. Bates

PRIZE.

Dr. Lenitive Mr. Harwood
Mr. Heartwell Mr. Moreton
Mr. Caddy Mr. Finch
Label Mr. Wignell
Boy Master T. Warrell
Juba Miss Broadhurst
Mrs. Caddy Mrs. Rowson
Caroline Mrs. Oldmixon

PROVOKED HUSBAND.

Lord Townly Mr. Fennell
Manly Mr. Green
Sir Francis Mr. Morris
Count Basset Mr. Finch
Squire Richard Mr. Blissett
John Moody Mr. Bates
Poundage Mr. De Moulin
Constable Mr. Warrell
James Master Warrell
Servant Mr. Darley, Jr.
Lady Townly Mrs. Morris
Lady Grace Mrs. Francis
Lady Wronghead Mrs. Shaw
Jenny Mrs. Cleveland
Trusty Miss Willems
Mrs. Motherly Mrs. Bates

QUALITY BINDING.

Mr. Level Mr. Green
Colonel Modish Mr. Harwood
Lord Simper Mr. Moreton
Sir William Wealthy Mr. Francis

lems as the *Chambermaid*, in the "Jealous Wife," and Mrs. Cleveland as *Miss Godfrey* in the "Lyar," on the 28th, and Master T. Warrell as

PHILADELPHIA CASTS—FIRST SEASON.

Mr. Plainwell Mr. Bates
John Mr. Blissett
William Mr. Darley, Jr
Mrs. Level Mrs. Francis

RIVALS.

Sir Anthony Absolute . Mr. Morris
Captain Absolute . Mr. Moreton
Faulkland Mr. Fennell
Acres Mr. Bates
Sir Lucius O'Trigger

Mr. Whitlock
Fag Mr. Marshall
David Mr. Francis
Coachman Mr. Warrell
Mrs. Malaprop . . Mrs. Shaw
Lydia Languish . Mrs. Marshall
Julia Mrs. Francis
Lucy Mrs. Rowson

ROAD TO RUIN.

Dornton Mr. Whitlock
Harry Dornton . . Mr. Green
Sulky Mr. Finch
Silky Mr. Bates
Goldfinch Mr. Chalmers
Milford Mr. Cleveland
Smith Mr. Moreton
Hosier Mr. Harwood
Sheriff's Officer . Mr. Warrell
Jacob Mr. Blissett
Marker Master Warrell
Postillion . . . Master T. Warrell
Mrs. Warren . . . Mrs. Shaw
Sophia Mrs. Marshall
Jenny Mrs. Francis
Mrs. Ledger . . . Mrs. Bates

ROBIN HOOD.

Robin Hood . . . Mr. Darley
Little John . . . Mr. Wignell
Scarlet Mr. Francis
Bowman Mr. Warrell
Allan-a-Dale . . Mr. Darley, Jr
Stella Miss Willems
Rutlekin Mr. Bates
Friar Tuck . . . Mr. Whitlock
Edwin Mr. Marshall
Clorinda Mrs. Warrell
Annette Mrs. Marshall
Angelina Miss Broadhurst

ROBINSON CRUSOE.

Robinson Crusoe . Mr. Whitlock
Pantaloone . . . Mr. De Moulin
Pierot Mr. Darley, Jr
Clown Mr. Blissett
Spaniard Mr. Cleveland
Captain Mr. Darley
Friday Mr. Bates
Columbine . . . Miss Willems

ROMEO AND JULIET.

Romeo Mr. Fennell
Escalus Mr. Finch
Paris Mr. Moreton
Montagu Mr. De Moulin
Mercutio Mr. Chalmers
Benvolio Mr. Cleveland
Tybalt Mr. Harwood
Friar Laurence . . Mr. Whitlock
Friar John Mr. Warrell
Balthazar Mr. Darley, Jr
Apothecary . . . Mr. Francis
Peter Mr. Blissett
Juliet Mrs. Marshall
Lady Capulet . . Mrs. Rowson
Nurse Mrs. Shaw

ROMP.

Watty Cockney . . Mr. Francis
Barnacle Mr. Finch
Old Cockney . . Mr. De Moulin
Capt. Slightly . . Mr. Marshall
Priscilla Tomboy . Mrs. Marshall
Penelope Miss Willems
Mad. Le Blond . Mrs. Cleveland
Quasheba Miss Rowson

SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Bates
Sir Oliver Surface . Mr. Morris
Joseph Surface . . Mr. Wignell
Charles Surface . . Mr. Chalmers
Sir Benj. Backbite . Mr. Finch
Crabtree Mr. Harwood
Rowley Mr. Warrell
Moses Mr. Francis
Snake Mr. Green
Trip Mr. Moreton
Lady Teazle . . . Mrs. Morris
Lady Sneerwell . . Mrs. Francis
Mrs. Candour . . Mrs. Shaw
Maria Mrs. Cleveland

SCHOOL FOR WIVES.

General Savage . . Mr. Bates
Belville Mr. Chalmers
Torrington . . . Mr. Morris
Leeson Mr. Moreton
Captain Savage . Mr. Cleveland
Connolly Mr. Whitlock
Spruce Mr. Francis
Leech Mr. Green
Crow Mr. Blissett
Wolf Mr. Warrell
Miss Walsingham . Mrs. Morris
Mrs. Belville . . Mrs. Whitlock
Lady Rachel Mildew

Mrs. Rowson
Mrs. Tempest . . Mrs. Bates
Miss Leeson . . . Mrs. Francis
Maid Miss Willems

SELIMA AND AZOR.

Azor Mr. Marshall
Scander Mr. Darley
Ali Mr. Bates
Fatima Mrs. Rowson
Lesbia Miss Broadhurst
Selima Mrs. Marshall

SHE WOULD AND SHE WOULD NOT.

Don Manuel . . . Mr. Morris
Don Phillip . . . Mr. Fennell
Don Lewis . . . Mr. Cleveland
Octavio Mr. Green
Trapanti Mr. Chalmers
Soto Mr. Bates
Corrigidore . . . Mr. Warrell
Diego Mr. De Moulin
Vasquez Master Warrell
Hypolita Mrs. Marshall
Rosara Mrs. Morris
Flora Mrs. Francis
Villetta Mrs. Shaw

SON-IN-LAW.

Cranky Mr. Francis
Bowkit Mr. Francis
Bourquet Mr. Moreton
Vinegar Mr. Bates
Idle Mr. Harwood
Orator Mum . . . Mr. Blissett

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Gentlewoman Mrs. Cleveland
Hecate Mr. Darley
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Shylock Mr. Chalmers
Tubal Mr. De Moulin
Launcelot Mr. Bates
Old Gobbo Mr. Francis
Leonardo Mr. Blissett
Balthazar Mr. Darley, Jr.
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Jessica Miss Broadhurst
Nerissa Mrs. Francis

MISS IN HER TEENS.

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Fribble Mr. Marshall
Captain Flash Mr. Chalmers
Puff Mr. Morris
Jasper Mr. Francis

Tag Mrs. Rowson
Miss Biddy Mrs. Marshall

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Napkin Mr. Blissett
Hearty Mr. De Moulin
Thomas Mr. Warrell
Mrs. Cockletope Mrs. Shaw
Mrs. Camomile Mrs. Rowson
Belinda Mrs. Cleveland
Nan Mrs. Francis
Florence Mrs. Bates
Betty Miss Rowson

MOURNING BRIDE.

Manuel Mr. Whitlock
Osmyn Mr. Fennell
Gonzales Mr. Green
Garcia Mr. Wignell
Heli Mr. Cleveland
Perez Mr. Francis
Selim Mr. Harwood
Alonzo Mr. Warrell
Almeria Mrs. Morris
Zara Mrs. Whitlock
Leonora Mrs. Francis

NO SONG NO SUPPER.

Frederick Mr. Marshall
Crop Mr. Darley
Endless Mr. Harwood
Robin Mr. Bates
William Mr. Darley, Jr.
Dorothy Mrs. Shaw
Louisa Miss Broadhurst
Margaretta Mrs. Oldmixon
Nelly Miss Willems

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Dermot Mr. Darley, Jr.
Patrick Mr. Moreton
Darby Mr. Wignell
Bagatelle Mr. Marshall
Boy Master T. Warrell
Norah Miss Broadhurst
Kathleen Miss Willems

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Lord Osmond Mr. Fennell
Old Dowdle Mr. Bates
Count Fripon Mr. Finch
Jack Conner Mr. Harwood
Father Frank Mr. Blissett
Frill Mr. Francis
Phelim Master Warrell
Tough Mr. Morris
Trap Mr. Darley, Jr.
Muns Mr. Wignell
Adelaide Mrs. Cleveland
Rachel Mrs. Marshall
Mary Mrs. Rowson
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Mr. Caddy Mr. Finch
Label Mr. Wignell
Boy Master T. Warrell
Juba Miss Broadhurst
Mrs. Caddy Mrs. Rowson
Caroline Mrs. Oldmixon

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Manly Mr. Green
Sir Francis Mr. Morris
Count Basset Mr. Finch
Squire Richard Mr. Blissett
John Moody Mr. Bates
Poundage Mr. De Moulin
Constable Mr. Warrell
James Master Warrell
Servant Mr. Darley, Jr.
Lady Townly Mrs. Morris
Lady Grace Mrs. Francis
Lady Wronghead Mrs. Shaw
Jenny Mrs. Cleveland
Trusty Miss Willems
Mrs. Motherly Mrs. Bates

QUALITY BINDING.

Mr. Level Mr. Green
Colonel Modish Mr. Harwood
Lord Simper Mr. Moreton
Sir William Wealthy Mr. Francis

lems as the *Chambermaid*, in the "Jealous Wife," and Mrs. Cleveland as *Miss Godfrey* in the "Lyar," on the 28th, and Master T. Warrell as

PHILADELPHIA CASTS—FIRST SEASON.

Mr. Plainwell Mr. Bates
John Mr. Blissett
William Mr. Darley, Jr
Mrs. Level Mrs. Francis

RIVALS.

Sir Anthony Absolute . Mr. Morris
Captain Absolute . Mr. Moreton
Faulkland Mr. Fennell
Acres Mr. Bates
Sir Lucius O'Trigger

Mr. Whitlock
Fag Mr. Marshall
David Mr. Francis
Coachman Mr. Warrell
Mrs. Malaprop . . Mrs. Shaw
Lydia Languish . Mrs. Marshall
Julia Mrs. Francis
Lucy Mrs. Rowson

ROAD TO RUIN.

Dornton Mr. Whitlock
Harry Dornton . . Mr. Green
Sulky Mr. Finch
Silky Mr. Bates
Goldfinch Mr. Chalmers
Milford Mr. Cleveland
Smith Mr. Moreton
Hosier Mr. Harwood
Sheriff's Officer . Mr. Warrell
Jacob Mr. Blissett
Marker Master Warrell
Postillion Master T. Warrell
Mrs. Warren . . . Mrs. Shaw
Sophia Mrs. Marshall
Jenny Mrs. Francis
Mrs. Ledger . . . Mrs. Bates

ROBIN HOOD.

Robin Hood . . . Mr. Darley
Little John . . . Mr. Wignell
Scarlet Mr. Francis
Bowman Mr. Warrell
Allan-a-Dale . . Mr. Darley, Jr
Stella Miss Willems
Rutlekin Mr. Bates
Friar Tuck . . . Mr. Whitlock
Edwin Mr. Marshall
Clorinda Mrs. Warrell
Annette Mrs. Marshall
Angelina . . . Miss Broadhurst

ROBINSON CRUSOE.

Robinson Crusoe . Mr. Whitlock
Pantaloon . . . Mr. De Moulin
Pierot Mr. Darley, Jr
Clown Mr. Blissett
Spaniard Mr. Cleveland
Captain Mr. Darley
Friday Mr. Bates
Columbine . . . Miss Willems

ROMEO AND JULIET.

Romeo Mr. Fennell
Escalus Mr. Finch
Paris Mr. Moreton
Montagu Mr. De Moulin
Mercutio Mr. Chalmers
Benvolio Mr. Cleveland
Tybalt Mr. Harwood
Friar Laurence . Mr. Whitlock
Friar John . . . Mr. Warrell
Balthazar . . . Mr. Darley, Jr
Apothecary . . . Mr. Francis
Peter Mr. Blissett
Juliet Mrs. Marshall
Lady Capulet . . Mrs. Rowson
Nurse Mrs. Shaw

ROMP.

Watty Cockney . . Mr. Francis
Barnacle Mr. Finch
Old Cockney . . Mr. De Moulin
Capt. Sightly . . Mr. Marshall
Priscilla Tomboy . Mrs. Marshall
Penelope Miss Willems
Mad. Le Blond . Mrs. Cleveland
Quasheba . . . Miss Rowson

SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Bates
Sir Oliver Surface . Mr. Morris
Joseph Surface . . Mr. Wignell
Charles Surface . Mr. Chalmers
Sir Benj. Backbite . Mr. Finch
Crabtree Mr. Harwood
Rowley Mr. Warrell
Moses Mr. Francis
Snake Mr. Green
Trip Mr. Moreton
Lady Teazle . . . Mrs. Morris
Lady Sneerwell . Mrs. Francis
Mrs. Candour . . Mrs. Shaw
Maria Mrs. Cleveland

SCHOOL FOR WIVES.

General Savage . . Mr. Bates
Belville Mr. Chalmers
Torrington . . . Mr. Morris
Leeson Mr. Moreton
Captain Savage . Mr. Cleveland
Connolly Mr. Whitlock
Spruce Mr. Francis
Leech Mr. Green
Crow Mr. Blissett
Wolf Mr. Warrell
Miss Walsingham . Mrs. Morris
Mrs. Belville . . Mrs. Whitlock
Lady Rachel Mildew

Mrs. Rowson
Mrs. Tempest . . Mrs. Bates
Miss Leeson . . Mrs. Francis
Maid Miss Willems

SELIMA AND AZOR.

Azor Mr. Marshall
Scander Mr. Darley
Ali Mr. Bates
Fatima Mrs. Rowson
Lesbia Miss Broadhurst
Selima Mrs. Marshall

SHE WOULD AND SHE WOULD NOT.

Don Manuel . . . Mr. Morris
Don Philip . . . Mr. Fennell
Don Lewis . . . Mr. Cleveland
Octavio Mr. Green
Trapanti Mr. Chalmers
Soto Mr. Bates
Corrigidore . . Mr. Warrell
Diego Mr. De Moulin
Vasquez Master Warrell
Hypolita Mrs. Marshall
Rosara Mrs. Morris
Flora Mrs. Francis
Villetta Mrs. Shaw

SON-IN-LAW.

Cranky Mr. Finch
Bowkit Mr. Francis
Bourquet Mr. Moreton
Vinegar Mr. Bates
Idle Mr. Harwood
Orator Mum . . Mr. Blissett

the *Boy* in the "Poor Soldier," on the 3d of March. Mrs. Morris made her first appearance in the new house on the 3d as *Lady Teasle*

PHILADELPHIA CASTS—FIRST SEASON.

Landed Mr. Warrell
John Mr. Darley, Jr
Sig. Arionelli . . . Mr. Marshall
Cecilia Mrs. Warrell
Dulce Miss Willems

SPANISH BARBER.

Count Alnaviva . . Mr. Moreton
Dr. Bartholo Mr. Green
Basil Mr. Darley
Lazarillo Mr. Bates
Alcaide Mr. Darley, Jr
Notary Mr. Warrell
Tallboy Mr. Francis
Argus Mr. Blissett
Rosalba Mrs. Oldmixon

SPOILED CHILD.

Little Pickle . . . Mrs. Marshall
Old Pickle Mr. Finch
Tag Mr. Francis
John Mr. Blissett
Thomas Mr. Darley
Miss Pickle . . . Mrs. Rowson
Maria Mrs. Cleveland
Margery Mrs. Bates
Susan Miss Willems

ST. PATRICK'S DAY.

Lieut. O'Conner . . Mr. Whitlock
Justice Credulous . . Mr. Bates
Dr. Rosy Mr. Francis
Tyrone Mr. Green
Flint Mr. Harwood
Blacksmith Mr. Moreton
Servant Master Warrell
Bridget Mrs. Rowson
Laura Mrs. Francis

SULTAN.

Solyman Mr. Moreton
Osmyn Mr. Harwood
Elmira Mrs. Francis
Ismene Miss Broadhurst
Roxalana Mrs. Oldmixon

SURRENDER OF CALAIS.

King Edward . . . Mr. Moreton
Sir Walter Many . . Mr. Warrell
Ribemont Mr. Fennell

Le Gloire Mr. Bates
St. Pierre Mr. Whitlock
John de Vienne . . . Mr. Green
Old Man Mr. De Moulin
Sergeant Mr. Wignell
O'Carrol Mr. Marshall
Crier Mr. Blissett
First Gallowmaker, Mr. Harwood
Second Gallowmaker

Queen Mr. Darley, Jr
Madelon Mrs. Shaw
Julia Mrs. Marshall
Mrs. Francis

TEMPEST.

Alonso Mr. Green
Ferdinand Mr. Moreton
Prospero Mr. Whitlock
Antonio Mr. Warrell
Gonzalo Mr. Finch
Hippolito Mr. Francis
Stephano Mr. Harwood
Mustachio Mr. De Moulin
Trinculo Mr. Bates
Ventoso Mr. Darley, Jr
Caliban Mr. Darley
Miranda Mrs. Cleveland
Dorinda Mrs. Marshall
Ariel Miss Broadhurst

THREWEKES AFTER MARRIAGE.

Sir Charles Racket . Mr. Chalmers
Druggot Mr. Bates
Lovelace Mr. Moreton
Woodley Mr. Cleveland
Servant Mr. Darley, Jr
Lady Racket . . . Mrs. Whitlock
Mrs. Druggot . . . Mrs. Rowson
Nancy Mrs. Francis
Dimitry Mrs. Shaw

TRIUMPH OF MIRTH.

Harlequin Mr. Chalmers
Mirth Miss Broadhurst
Columbine Miss Willems

TRUE-BORN IRISHMAN.

Murrough O'Dougherty
Count Mushroom . . Mr. Wignell

Counsellor Hamilton . Mr. Green
Major Gamble . . . Mr. Morris
John Mr. Blissett
William Mr. Darley, Jr
James Mr. De Moulin
Mrs. Diggerty . . . Mrs. Morris
Lady Kennigad . . . Mrs. Bates
Lady Bab Frightful, Mrs. Rowson
Mrs. Gazette . . . Mrs. Cleveland
Kitty Farrell . . . Miss Willems

VILLAGE LAWYER.

Scout Mr. Harwood
Snarl Mr. Francis
Sheepface Mr. Bates
Justice Mittenus . . Mr. Warrell
Charles Mr. Cleveland
Mrs. Scout Mrs. Rowson
Kate Mrs. Bates

VIRGIN UNMASKED.

Goodwill Mr. Warrell
Coupee Mr. Francis
Quaver Mr. Marshall
Ellister Mr. Bates
Thomas Mr. Green
Lucy Mrs. Marshall

WATERMAN.

Mr. Bundle Mr. Francis
Tug Mr. Darley
Robin Mr. Bates
Mrs. Bundle Mrs. Shaw
Wilhelmina Miss Broadhurst

WAYS AND MEANS.

Sir David Dunder . Mr. Harwood
Random Mr. Moreton
Scruple Mr. Cleveland
Old Random Mr. Whitlock
Carney Mr. Blissett
Tiptoe Mr. Bates
Paul Peery Mr. Francis
Boundfee Mr. Finch
Balliff Mr. Warrell
Lady Dunder . . . Mrs. Shaw
Harriet Mrs. Francis
Kitty Young Lady
Mrs. Peery Mrs. Rowson

in the "School for Scandal," with Bates as *Sir Peter*. Mr. Blissett was not seen until the 12th, when he played *Counsellor Flummery* in the "Farmer." On the 9th of April Mr. De Moulin was introduced as *Farmer Stump* in the "Agreeable Surprise." He was probably identical with Mr. Du Moulain, the pantomimist, who was at the theatre in the Northern Liberties in 1792. Finally, on the 14th of May, Mrs. Oldmixon made her first appearance in America as *Clarinda* in "Robin Hood." Mr. Rowson, who was the prompter, was first seen on the stage as *Charles, the Wrestler*, in "As You Like It" for Marshall's benefit, and Miss Rowson, his adopted daughter, as *Betty* in "Modern Antiques" for Mrs. Warrell's benefit. A young lady made her first appearance as *Polly* in the "Woodman" for Miss Broadhurst's benefit. Mr. Bellona had speaking parts in the serious pantomime, "Jeanne d'Arc," for the benefit of Madame Gardie, and in "L'Americain," which was played in French for the benefit of the Clevelands. It only remains to be added that Mr. Milbourne, the scene-painter, played *Harlequin Skip* in the dialogue to the "Birth of Harlequin" for his own benefit.

PHILADELPHIA CASTS—FIRST SEASON.

WEST INDIAN.		
Stockwell	Mr. Fennell	Albert Mr. Harwood
Belcour	Mr. Chalmers	Chief Bramin Mr. Fennell
Captain Dudley	Mr. Green	Second Bramin Mr. Warrell
Charles Dudley	Mr. Cleveland	Young Bramin Mr. Cleveland
Maj. O'Flaherty	Mr. Whitlock	Narrain Mr. Green
Stukely	Mr. De Moulin	Indamora Mrs. Whitlock
Fulmer	Mr. Finch	Fatima Mrs. Cleveland
Varland	Mr. Bates	
Sailor	Mr. Blissett	WONDER.
Lady Rusport	Mrs. Shaw	Don Lopez Mr. Finch
Charlotte	Mrs. Marshall	Don Felix Mr. Moreton
Louisa Dudley	Miss Willems	Frederick Mr. Green
Mrs. Fulmer	Mrs. Rowson	Don Pedro Mr. Francis
Lucy	Mrs. Cleveland	Colonel Briton Mr. Fennell
Housekeeper	Mrs. Bates	Gibby Mr. Bates
		Lissardo Mr. Harwood
WIDOW OF MALABAR.		Alguazil Mr. Warrell
Raymond	Mr. Moreton	Vasquez Master Warrell
		Soldier Mr. Darley, Jr
		Violante Mrs. Whitlock
		Isabella Mrs. Francis
		Flora Mrs. Shaw
		Inez Mrs. Rowson
		WOODMAN.
		Sir Walter Waring . . . Mr. Finch
		Wilford Mr. Marshall
		Capt. O'Donnell Mr. Green
		Medley Mr. Bates
		Bob Mr. Francis
		Fairlop Mr. Darley
		Filbert Mr. Blissett
		Emily Miss Broadhurst
		Dolly Mrs. Oldmixon
		Polly Young Lady
		Miss Di Clackit Mrs. Shaw
		Bridget Mrs. Francis

Some changes in the casts during the season may be noted. Mrs. Warrell was *Clarinda* in "Robin Hood" before the arrival of Mrs. Oldmixon, and Mrs. Rowson played *Kitty Pry* in the "Lying Valet" instead of Mrs. Shaw on the 14th of April. Chalmers was the *Harlequin* in the "Triumph of Mirth" for his own benefit, "for that night only." Mrs. Marshall's appearance as *Juliet* to Fennell's *Romeo* on the 4th of June was "her first appearance in that character." The last performance of the season was for a dramatic fund, the first attempt of the kind in America. Mr. Harwood, who was something of a poet, wrote the address¹ for this occasion, which is here given as a specimen of his versification and as the first offering of this nature recited on the American stage.

As a rule, the new pieces were produced at benefits, but a number was brought forward in the regular season. Among the latter were the "Spoiled Child," given vogue in England by Mrs. Jordan, and very popular here through the piquancy of Mrs. Marshall's *Little Pickle*; O'Keefe's "Son-in-Law," originally acted fifteen years before, but now given for the first time in the North; the same witty writer's "Peeping Tom of Coventry," produced with success at the Haymarket

¹ HARWOOD'S ADDRESS.

When peace revisited this happy shore,
And war's loud clarion rent the air no more;
When plenty from her cornucopia pour'd
Her golden produce on the festive board;
Science reviv'd, and in her polish'd train
The muses of the drama held her reign—
Shelter'd by you, who ceaseless seek to give
Content, their happy, grateful vot'ries live,
To shelter age, to blunt misfortune's dart,
And thus to shield the wounded artist's heart,
When feebly creeps the current thro' the vein,
And the slow tot'ring step proclaims life's
wane,

To cheer as yet the little while he stays,
And gild the vet'ran's few remaining days.
Ere yet the fires of genius faintly speak,
Or the quick hectic spreads the furrow'd
cheek;
Ere yet the beaming eye is languid grown,
Or dimm'd with tears for sorrows all its own—
This done, the cheering smile of former days,
The loud, resounding peal of joyous praise,
By fancy's magic rise again to view,
The faded senses all their bliss renew;
The cordial thought is round his heart en-
twin'd,
And his last breath in grateful pray'r resign'd.

in 1784, and "Quality Binding, or A Quarter of an Hour Before Dinner," an agreeable little piece intended to ridicule the folly of seeking the society of the great. When the benefits began, Mr. Fennell offered the younger Colman's "Surrender of Calais," anticipated by a few weeks by Mr. Henry's production of the play in New York; Mr. Morris gave an afterpiece, Prince Hoare's "Prize," first played by the Drury Lane company in 1793 for Signora Storace's benefit; Mr. Whitlock produced Jephson's tragedy, "Julia," in which Kemble's exertions had been so great as to bring on a severe illness; Mr. Marshall presented "Hartford Bridge," in which Moreton played the best part, *Peregrine Forrester*, an egotistical traveler, who talks only of himself and his adventures; Mrs. Warrell gave O'Keefe's merry trifle, "Modern Antiques," which had its first American production at the Charleston Theatre on May 6th, 1793; Mrs. Morris chose the younger Colman's "Battle of Hexham," Mrs. Whitlock playing *Queen Margaret*; Miss Broadhurst selected as a special attraction Bate Dudley's "Woodman," a comic opera in which the action takes place in Henault Forest; and Mrs. Oldmixon was first in the field in this country with one of Beaumarchais' comedies, the "Barber of Seville," adapted for the English stage by the elder Colman with the title of the "Spanish Barber."

As a whole, the season was the most brilliant that had ever been played in America.

CHAPTER IX.

THE PHILADELPHIA COMPANY, 1794-5.

HOLIDAY STREET THEATRE, BALTIMORE—WIGNELL AND REINAGLE'S FIRST SEASON—INTERRUPTED BY YELLOW FEVER—SECOND SEASON IN PHILADELPHIA—AMERICAN PRODUCTIONS—"THE TRIUMPHS OF LOVE"—ESTIMATES OF SOME OF THE PERFORMERS.

FROM the outset it was part of the plans of Wignell and Reinagle to make Baltimore a theatrical adjunct to Philadelphia. To do this it was first necessary to build a theatre. A stock company, in the financial sense, was organized as early as the Autumn of 1793 and the work begun as soon as possible, so that by midsummer of the next year the new house was completed. Better still, all the shares, which were of the value of \$100, except five, were taken before the new theatre was finished. This theatre was built on the site of the present house in Holiday Street, which was certainly a more convenient situation than that of the "old theatre" on Philpot's Hill. "What a superb thing it was!—speaking now as my fancy imagined it then," wrote the author of "Swallow Barn" many years afterward. "It had something of the splendor of a great barn—weather-boarded, milk-white, with many windows—and to my conception looked with a hospitable, patronizing, tragi-comic greeting down upon the street. It never occurred to me to think of it as a piece of architecture. It was something above that—a huge, mystical Aladdin lamp, that had a magic

to repel criticism, and filled with wonderful histories." This wooden barn continued to be the "new theatre" of Baltimore until 1813, when it was replaced by the second Holiday Street Theatre.

The opening of Wignell and Reinagle's first season in Baltimore was announced for the 24th of September, 1794; but, owing to the illness of Mrs. Warrell, the initial performance was delayed until the following evening. The pieces originally chosen for the opening were "Love in a Village" and "Who's the Dupe?" Only two performances were given, when the theatre was closed at the request of the Committee of Health, because of the prevalence of yellow fever. The house was reopened on the 13th of October, the fever having disappeared in consequence of the early October frosts. Although William Priest, a member of the band, whose "Travels in America" were published in England in 1802, noted under the date of the 14th of October that the inhabitants had returned and trade was resumed, "the late cold weather having completely destroyed the yellow fever," the season did not prove a prosperous one, and the new theatre remained open only until the close of the month.

The pieces produced during this brief Baltimore season were, without exception, reproductions from the Philadelphia repertory. The casts of two of these, "Rosina" and the "Wrangling Lovers," were not printed in the Philadelphia newspapers. A comparison of

LIST OF PERFORMANCES—*Baltimore.*

1794.

Sept. 25—	Every One Has His Fault	Mrs. Inchbald
	Caledonian Frolic . . .	Francis
	Flitch of Bacon	Bate
26—	Love in a Village . . .	Bickerstaff
	Wrangling Lovers	Lyon
Oct. 13—	West Indian	Cumberland
	Rosina	Mrs. Brooke
17—	Dramatist	Reynolds
	Sultan.	Bickerstaff
21—	Venice Preserved	Otway
	Spoiled Child	Bickerstaff
24—	Grecian Daughter . . .	Murphy
	Lying Valet	Garrick
31—	Merchant of Venice . .	Shakspeare
	Critic	Sheridan

the casts in the two cities shows that there was either no change, as in the distribution of the parts in the farce of the "Sultan," or that the

ROSINA.	changes	WRANGLING LOVERS.
Belville Mr. Marshall	were unim-	Don Carlos Mr. Moreton
Captain Belville . . . Mr. Moreton	portant, as	Don Lorenzo Mr. Green
Rustic Mr. Rowson	will be seen	Lopez Mr. Harwood
First Irishman Mr. Green	from the	Sancho Mr. Wignell
Second Irishman . . . Mr. Blissett	annexed summary.	Leonora Mrs. Francis
Rosina Mrs. Warrell	Some of these	Jacintha Mrs. Rowson
Dorcas Mrs. Bates		
Phoebe Miss Broadhurst		

changes were due to the retirement of Mr. Finch from the company, and some of the others to the absence from Baltimore of the original representatives of the roles. Among the latter were Miss Willems and Mr. Bates. In consequence of the yellow fever, the season proved colorless, being deficient both in novelty and incident. After an epidemic theatrical entertainments always fail to attract, and not even a new theatre and a remarkable company of players were able to

CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>Critic.</i>			<i>Merchant of Venice.</i>		
Interpreter . . . Mr. Finch . . Mr. Blissett			Duke Mr. Green . . Mr. Morris		
Master of Horse . Mr. Warrell . Mr. Darley, Jr			Gratiano Mr. Finch . . Mr. Wignell		
Second Niece . . Miss Willems . Miss Rowson			Solanio Mr. Harwood . Mr. Green		
<i>Dramatist.</i>			Shylock Mr. Chalmers . Mr. Fennell		
Lord Scratch . . Mr. Bates . . Mr. Wignell			Tubal Mr. De Moulin . Mr. Milbourne		
Ennui Mr. Finch . . Mr. Harwood			Launcelot . . . Mr. Bates . . Mr. Harwood		
Lady Waitfort . . Mrs. Rowson . Mrs. Shaw			<i>Spotted Child.</i>		
<i>Grecian Daughter.</i>			Old Pickle . . . Mr. Finch . . Mr. Harwood		
Calippus Mr. Warrell . Mr. Darley, Jr			Thomas Mr. Darley . . Mr. Darley, Jr		
Greek Officer . . Mr. Finch . . Mr. Harwood			Susan Miss Willems . Miss Rowson		
<i>Lying Valet.</i>			<i>Venice Preserved.</i>		
Sharp Mr. Bates . . Mr. Morris			Duke Mr. Finch . . Mr. Morris		
Gayless Mr. Moreton . Mr. Green			Bedamar Mr. Marshall . Mr. Moreton		
Guttle Mr. Warrell . Mr. Francis			Elliot Mr. Moreton . Mr. Cleveland		
Trippet Mr. Harwood . Mr. Cleveland			<i>West Indian.</i>		
Cook Mr. Francis . Mr. Blissett			Stukely Mr. De Moulin . Mr. Moreton		
Mrs. Trippet . . Mrs. Cleveland . Mrs. Rowson			Fulmer Mr. Finch . . Mr. Harwood		
			Varland Mr. Bates . . Mr. Francis		
			Louisa Dudley . Miss Willems . Mrs. Cleveland		
			Lucy Mrs. Cleveland . Miss Rowson		

overcome the panic caused by the plague. It is not surprising, therefore, that Wignell and Reinagle withdrew their forces and gave the company a vacation before beginning the second season in Philadelphia.

The new theatre in Chestnut Street was reopened on the 3d of December, 1794, and the performances continued without interrup-

LIST OF PRODUCTIONS.

tion, except during Passion Week, until the 4th of July following. Naturally, the list of productions was a noteworthy one. The repertory consisted of alternating tragedy and comedy, opera, farce and pantomimic ballet. The London theatres were liberally drawn upon for new English pieces. Mrs. Rowson's successful comedy of the previous season opened the way for a new comic opera from her pen, the "Volunteers," a local skit of little merit; and an ambitious Philadelphia barber, through the influence of friends, succeeded in persuading the managers to produce a local comedy called "The Triumphs of Love." Mr. Francis continued to compose new ballets and pantomimic dances; and Mr. Reinagle, as was his custom, contributed

1794.
Dec. 3—Every One Has His Fault
Mrs. Inchbald
Prize Hoare
5—Highland Reel O'Keefe
Lyar Foote
8—Venice Preserved Otway
Birth of Harlequin.
10—As You Like It Shakspeare
Birth of Harlequin.
12—Romeo and Juliet Shakspeare
Sultan Bickerstaff
15—Lionel and Clarissa Bickerstaff
Ways and Means Colman, Jr
17—Isabella Southerne
Rosina Mrs. Brooke
19—Maid of the Mill Bickerstaff
Village Lawyer Macready
22—Slaves in Algiers Mrs. Rowson
Critic Sheridan
24—Natural Son Cumberland
Flitch of Bacon Bate
26—George Barnwell Lillo
Birth of Harlequin.
27—Lionel and Clarissa.
Modern Antiques O'Keefe
31—Macbeth Shakspeare
Peeping Tom of Coventry, O'Keefe
1795.
Jan. 2—Rivals Sheridan
Harlequin Shipwrecked.
3—Spanish Barber Colman
5—Countess of Salisbury Hartson
Poor Soldier O'Keefe

- Jan. 7—Dramatist Reynolds
 Sailor's Landlady Francis
 Purse Cross
 9—Hamlet Shakspeare
 Purse.
 10—Castle of Andalusia . . O'Keefe
 Lying Valet Garrick
 12—Merchant of Venice . . Shakspeare
 Spoiled Child Bickerstaff
 14—School for Scandal . . Sheridan
 Purse.
 16—Gamester Moore
 Romp Bickerstaff
 17—Inkle and Yarico . . Colman, Jr
 Critic Sheridan
 19—Surrender of Calais . Colman, Jr
 Wrangling Lovers Lyon
 21—Gamester.
 Volunteers Mrs. Rowson
 23—Richard III Shakspeare
 Deserter Dibdin
 24—Clandestine Marriage
 Garrick and Colman
 Purse.
 26—Road to Ruin Holcroft
 Volunteers.
 28—Country Girl Garrick
 Comus Milton
 30—Natural Son.
 No Song No Supper . . . Hoare
 31—Every One Has His Fault.
 Robinson Crusoe Sheridan
 Feb. 4—Clandestine Marriage.
 Robinson Crusoe.
 6—Country Girl.
 Rosina.
 7—Cymbeline Shakspeare
 Romp.
 9—Highland Reel.
 East Indian.
 11—Jew Cumberland
 Sailor's Landlady.
 Purse.
 13—Romeo and Juliet.
 Padlock Bickerstaff

new overtures and accompaniments to many of the pieces. As regards the company there was little change. Mr. Finch, as already noted, had retired at the close of the first season; and Mr. Fennell, after playing with the company at Baltimore, withdrew to engage in the manufacture of salt. During the previous Winter in Philadelphia, Fennell, in order to increase his income, delivered a course of lectures on Natural Philosophy. These gave him some reputation for scientific acquirements and led to the suggestion that he should engage in salt manufacture, the suggestion, according to Fennell in his "Apology," coming from General Knox and Governor Mifflin. It proved a disastrous one for the visionary actor. When Fennell left the Philadelphia company at Baltimore in the Autumn of 1794, it was to go to Annapolis to secure a grant from the Maryland Legislature for the establishment of salt

works in that State. The bill passed the Assembly, but failed in the Senate. Fennell, however, was not discouraged, and he pursued his scheme for the next two or three years, until it brought him to absolute ruin. In consequence of Fennell's retirement, the way was opened for Chalmers and Moreton, who afterward shared roles that the tragedian abandoned. Notwithstanding the loss of Fennell, the Philadelphia company at this time was beyond comparison the best and most evenly balanced that had yet been seen in America. While it had no single actor of the genius and versatility of Hodgkinson, it was claimed for Chalmers that he was in some respects the first performer on the continent and in others second only to the American Garrick. In genteel comedy he was unrivalled. Mr. Moreton, although without experience on the stage, had shown remarkable merit from the outset, and this season he made rapid

- Feb. 14—Robin Hood MacNally
Robinson Crusoe.
16—Douglas Home
Irish Lilt Francis
Ways and Means . . Colman, Jr
18—Haunted Tower Cobb
Miller of Mansfield . . Dodsley
20—English Merchant . . Colman
Irish Lilt.
Three Weeks After Marriage
Murphy
21—Jew.
Flitch of Bacon.
24—Tempest Dryden
Critic.
25—Haunted Tower.
East Indian.
27—Country Girl.
Le Foret Noire.
28—Fair Penitent Rowe
Peeping Tom of Coventry.
Mar. 2—Lionel and Clarissa.
Le Foret Noire.
4—Isabella.
Caledonian Frolic.
Farm House Kemble
6—She Wou'd and She Wou'd Not
Cibber
Waterman Dibdin
7—Jew.
Prize.
9—Haunted Tower.
Farm House.
11—Every One Has His Fault.
Poor Soldier.
13—Fontainville Forest Boaden
Agreeable Surprise . . . O'Keefe
14—Tempest.
Spoiled Child.
16—Fontainville Forest.
Prisoner at Large . . . O'Keefe
18—School for Wives Kelly
Irish Lilt.
Children in the Wood . . . Morton
20—Busybody Mrs. Centlivre
Children in the Wood.

Mar. 21—	Rivals.	
	Comus.	
23—	Fontainville Forest.	
	Hartford Bridge	Pearce
25—	Belle's Stratagem	Mrs. Cowley
	Children in the Wood.	
27—	West Indian	Cumberland
	Devil to Pay	Coffey
28—	Jew.	
	Poor Vulcan	Dibdin
30—	Orphan	Otway
	Devil to Pay.	
31—	Busybody.	
	Deuce is in Him	Colman
April 1—	Love in a Village	Bickerstaff
	Critic.	
2—	Haunted Tower.	
	Ways and Means.	
6—	Box-Lobby Challenge, Cumberland	
	Rural Revels	Francis
	Poor Vulcan.	
8—	Woodman	Dudley
	Devil to Pay.	
10—	Jealous Wife	Colman
	Rural Revels.	
	Lyar.	
13—	Percy	Miss More
	High Life Below Stairs	Townley
15—	Beaux' Stratagem	Farquhar
	Children in the Wood.	
17—	Carmelite	Cumberland
	Two Misers	O'Hara
18—	English Merchant.	
	Two Misers.	
20—	Carmelite.	
	Two Misers.	
22—	Tamerlane	Rowe
	Tom Thumb, the Great	Fielding
24—	Inkle and Yarico	Colman, Jr
	Tom Thumb.	
27—	Blue Stoops to Conquer	Goldsmith
	My Grandmother	Hoare
29—	Heiress	Burgoyne
	Two Misers.	
May 1—	Jew.	
	Sailor's Landlady.	

strides. Mr. Finch's retirement, Mr. Moreton's promotion and Mr. Bates' indifference all contributed during the season to Mr. Harwood's opportunities. Harwood possessed gifts scarcely inferior to Moreton's, but he was slower in pressing them upon public attention, a delay that was no doubt due to his proneness to rely on the aid of Mr. Rowson, the prompter. The first part in which he made a considerable figure was *Dr. Lenitive* in the "Prize." After this his successes were numerous, and before the close of the season his popularity was established. One of the critics of the period described his articulation as either rapid like the Falls of Niagara or slow and stately like the meandering Susquehanna, according to the character he represented. These actors are thus mentioned in this place to show the effect of the changes, and to indicate that the company had already become a school of dramatic art. At the

same time it must be noted that a few acquisitions were made during the season. Miss Milbourne, the daughter of the scene-painter, made her first appearance on any stage as the *Savage Princess*, afterward *Columbine* in "Harlequin Shipwrecked" on the 2d of January. Mrs. Solomon and her daughter Miss Solomon joined the company in March, the former making her first appearance as *Cowslip* in the "Agreeable Surprise," and the latter as the *Girl* in "Children in the Wood." Miss Solomon as *Tom Thumb* excited astonishment at her memory and the ease with which she went through the part. This charming little girl, it was said, was a very valuable acquisition to the new company. Later in the season a writer in the *Philadelphia Gazette* declared that her astonishing powers never shone more conspicuously than as *Juliana* in the "Prisoner." Miss Oldfield, who was among the supernumeraries

Tom Thumb.

- May 4—Know Your Own Mind . Murphy
Rural Revels
Auld Robin Gray Arnold
(Mrs. Marshall's benefit.)
6—Child of Nature . . Mrs. Inchbald
Sicilian Romance . . . Siddons
(Mrs. Morris' benefit.)
8—Noble Peasant Holcroft
Apprentice Murphy
(Mrs. Oldmixon's benefit.)
11—Peeping Tom's Visit.
New Way to Pay Old Debts
Massinger
A Beggar on Horseback . O'Keefe
(Mr. Bates' benefit.)
13—Brothers Cumberland
Sailor's Return Francis
Quaker Dibdin
(Mr. Darley's benefit.)
15—Roman Father Murphy
Midnight Hour . . Mrs. Inchbald
(Mrs. Whitlock's benefit.)
18—Suspicious Husband . . Hoadley
Roman Actor Massinger
Duke and No Duke Tate
(Mr. Chalmers' benefit.)
20—Bold Stroke for a Husband
Mrs. Cowley
Scheming Milliners . . . Francis
Hob in the Well Cibber
(Mr. Moreton's benefit.)
22—Triumphs of Love . . . Murdock
Wedding Day . . Mrs. Inchbald
Tom Thumb.
25—Conscious Lovers Steele
Harlequin Hurry Scurry . Francis
Midas O'Hara
(Mr. Marshall's benefit.)
27—Duenna Sheridan
Little Yankee Sailor.
(Mrs. Warrell's benefit.)
29—Toy O'Keefe
Prisoner Rose
(Mr. Morris' benefit.)

- June 1—Merry Wives of Windsor
Shakspeare
Jubilee Garrick
(Mr. Whitlock's benefit.)
3—Constant Couple . . . Farquhar
Sailor's Return.
Sicilian Romance.
(Mr. Green's benefit.)
5—Next-Door Neighbors
Mrs. Inchbald
Prisoner.
Mayor of Garratt . . . Foote
(Mr. Harwood's benefit.)
8—Beggar's Opera Gay
First Floor Cobb
(Miss Broadhurst's benefit.)
10—Chapter of Accidents . Miss Lee
Linco's Travels Garrick
Children in the Wood.
(Mrs. Shaw's benefit.)
12—Better Late Than Never . Andrews
Les Armans d'Arcade . . Francis
Le Tuteur Trompe . . . Francis
Harlequin's Invasion . . Garrick
(Mr. and Mrs. Francis' benefit.)
15—Follies of a Day . . . Holcroft
Devil in the Wine Cellar . . Hill
Florizel and Perdita . Shakspeare
(Mr. and Mrs. Cleveland's benefit.)
17—Prisoner.
Midnight Hour.
Purse.
(Miss Solomon's benefit.)
19—Female Patriot . . Mrs. Rowson
Travellers Preserved (Pant.).
All the World's a Stage . Jackman
(Mr. and Mrs. Rowson's benefit.)
22—Rage Reynolds
Le Tuteur Trompe.
Irish Widow Garrick
(Mrs. Hervey and Miss Willems' benefit.)
24—Every One Has His Fault.
Sailor's Landlady.
Tom Thumb.
(Warrell and Sons' benefit.)
26—Farm House.
Irishman in London . Macready

of the previous season, was also occasionally accorded parts of some importance, as *Lucilla* in the "Fair Penitent," and *Dorinda* in the "Tempest." When the "Wedding Day" was produced as the afterpiece to the "Triumphs of Love," Mrs. Hervey, from the Haymarket Theatre, London, made her American *debut* as *Lady Contest* to Harwood's *Sir Adam*. Mrs. Hervey's second part was *Phyllis* in the "Conscious Lovers" for Mr. Marshall's benefit. None of these *debutantes*, with the exception of Miss Oldfield, became established favorites with Philadelphia playgoers.

An incident of the second season at the New Theatre, Philadelphia, was the production of an original American comedy in four acts by a Philadelphia barber named John Murduck. This production, which was called "The Triumphs of Love, or Happy Reconciliation," was important only as an early attempt at Amer-

ican dramatic writing. This piece was offered to the managers early in the season, who declined to produce it, but through the influence of friends of the author it was finally given a trial night while the benefits were in progress. According to the author it met with public approbation, although it must be confessed that the news-

papers were rather lukewarm in their praise of its merits. Intoxicated with what he regarded as the success of the comedy, Murduck at once

TRIUMPHS OF LOVE.

Jacob Friendly, Sr. Mr. Morris
George Friendly, Sr. Mr. Whitlock
George Friendly, Jr. Mr. Moreton
Jacob Friendly, Jr. Mr. Blissett
Major Manly Mr. Green
Peevish Mr. Wignell
Trifle Mr. Marshall
Careless Mr. Francis
Beauchamp Mr. Cleveland
Patrick Mr. Harwood
Dick Mr. Mitchell
Sambo Mr. Bates
Hannah Friendly Mrs. Rowson
Rachel Mrs. Marshall
Mrs. Peevish Mrs. Whitlock
Jenny Mrs. Francis
Clementina Miss Willems

declined to revive the comedy, but peremptorily rejected the farce. Then the barber, like many dramatic authors of a more recent period, appealed to the public through the newspapers, alleging a temper in the managers to trample on native productions. The dramatist also

Travellers Preserved.
(Mr. Blissett and Mrs. De Marque's benefit.)
June 29—Midnight Hour.
Love in a Camp O'Keefe
Elopement (Local Pant.).
(Mr. Milbourne's benefit.)
July 1—Rage.
Miraculous Mill Francis
Peeping Tom of Coventry.
(Mr. Wells' benefit.)
3—Same bill.
(Warrell and Sons' benefit.)
4—Next-Door Neighbors.
Irishman in London.
Elopement.

had it printed with an engraved frontispiece representing a scene from the play in which Moreton and Green are shown in character. Murduck was also the author of an afterpiece called "The Beau Metamorphosed, or the Generous Maid," which he wrote in full confidence that it would be produced when the comedy had its second performance early in the season of 1795-6.

The managers, however, not only

complained of the excisions made in the comedy previous to its production. "At last, beyond the eleventh hour," he said, "it was shoved into the world unmercifully dissected by what the managers called necessary expungings." All this was denied on behalf of the management, and then the newspapers shut down on the controversy.

Only two pieces that were American in origin and production were presented during the season—a comic opera by Mrs. Rowson,

VOLUNTEERS.	called the "Vol-	LITTLE YANKEE SAILOR.
Trueman Mr. Marshall	unteers," and a	Jack Worthy . . . Mr. Darley
Manly Mr. Darley	comedy, the	Harding Mr. Cleveland
Milliken Mr. Francis	"Little Yankee	Hatchway Mr. Francis
Jerry Mr. Bates	Sailor," pro-	Capt. Bowling . . Mr. Warrell
Grumble Mr. Blissett	duced for her	Tangoo Mr. Green
Adams Mr. Green	benefit by Mrs.	William . . Master T. Warrell
Thomas Mr. Darley, Jr	Warrell, with	Mary Mrs. Warrell
Jacob Mr. De Moulin	Master T. Warrell as the <i>Little Yankee</i>	Emily Mrs. Marshall
Miss Aura . . . Mrs. Marshall	<i>Sailor</i> . Neither of these pieces attracted	Orra Miss Broadhurst
Mrs. Grumble . Mrs. Shaw	attention or evoked criticism. The quality	
Jemima Miss Broadhurst	of Mrs. Rowson's "Volunteers" may, perhaps, be judged by a	
Rosalind Mrs. Rowson	stanza from one of the songs sung by Mr. Marshall as <i>Trueman</i> :	
Ruth Mrs. Cleveland		
Omeeah Mrs. Oldmixon		

Where is the soldier will complain?
Not one—united all agree
To guard Columbia, follow Wayne,
And chorus, *Vive la Liberte!*

The "Little Yankee Sailor" was probably an English nautical ballad piece localized and embellished by the introduction of Indians, men and women. These adaptations, however, were generally pantomimic in character, as in the case of the "Elopement," a local skit presented for Mr. Milbourne's benefit, and probably arranged by him.

Most of the dances, ballets and pantomimes originally produced by Mr. Francis the previous season were revived, and six new ones were added to his growing list. This season the cast of the "Sailor's Landlady" was as before, with the addition of Mr. Nugent as the *Mate*.

SCHEMING MILLINERS.		In "L'Amour	LE TUTEUR TROMPE.	
Old McDonald . . .	Mr. Blissett	Trove les Mo-	Don Garcia . . .	Mr. Nugent
Patie	Mr. Francis	yens," of which	Orsini	Mr. Warrell, Jr
Billy Wiffle . . .	Mr. Warrell	there was no	Alonzo	Mr. Francis
Milliners . {	Miss Milbourne	cast the first sea-	Marcella . . .	Mrs. De Marque
	Mrs. De Marque			

son, Master Harry Warrell was now announced as making his first appearance on any stage as *Cupid*, and the cast of the "Scheming

HARLEQUIN HURRY SCURRY.		Milliners" was	MIRACULOUS MILL.	
Harlequin	Mr. Francis	printed in the	Gaffer Thoughtless .	Mr. Francis
Farmer	Mr. Rowson	newspapers for	Mealey	Mr. Nugent
Cobbler	Mr. Darley, Jr	the first time.	Bob	Master J. Warrell
Clown	Mr. Blissett	The new pieces	Goody Benson, Mrs.	De Marque
Barber	Master T. Warrell		Patty	Miss Milbourne
Tailor	Master J. Warrell			

were "Rural Revels," the "Sailor's Return," produced for Mr. Darley's benefit; "Harlequin Hurry Scurry," brought out for Mr. Marshall's benefit; "Les Armans d'Arcade" and "Le Tuteur Trompe, or the Guardian Outwitted," both included in the benefit bill of Mr. and Mrs. Francis; and the "Miraculous Mill," originally presented for the benefit of Mr. Wells, the box-keeper. The casts of these pieces in the advertisements show that besides Mr. Francis and Mrs. De Marque the pantomimic characters were generally accorded to Nugent, Blissett, the youthful Warrells and Miss Milbourne.

The productions of the season, comprising recent London successes and pieces that were already familiar to Philadelphia audiences, are in themselves a study. As was customary, few novelties were

brought forward during the earlier part of the regular season; but the benefit successes of the previous year were accorded places in the

PHILADELPHIA CASTS—SECOND SEASON.

ALL THE WORLD'S A STAGE.

Sir Gilbert Pumpkin . Mr. Francis
Charles Stanley . Mr. Marshall
Harry Stukely . Mr. Green
William . Master T. Warrell
Waiter . Master J. Warrell
Diggorry . Mr. Bates
Cymon . Mr. Blissett
Wat . Mr. Darley, Jr
Hostler . Mr. Solomon
Miss Bridget . Mrs. Rowson
Kitty Sprightly . Mrs. Marshall
Jane . Mrs. Francis

AULD ROBIN GRAY.

Auld Robin Gray . Mr. Bates
Donald . Mr. Francis
Fracas . Mr. Harwood
Dorcas . Mrs. Rowson
Jenny . Mrs. Marshall

BEAUX' STRATAGEM.

Aimwell . Mr. Green
Archer . Mr. Chalmers
Sullen . Mr. Whitlock
Freeman . Mr. Cleveland
Foigard . Mr. Marshall
Gibbet . Mr. Francis
Hounslow . Mr. Solomon
Bagshot . Mr. Darley, Jr
Boniface . Mr. Darley
Scrub . Mr. Morris
Lady Bountiful . Mrs. Rowson
Dorinda . Mrs. Francis
Mrs. Sullen . Mrs. Whitlock
Gipsy . Miss Willems
Cherry . Mrs. Cleveland

BEGGAR ON HORSEBACK.

Old Codger . Mr. Francis
Cosey . Mr. Warrell
Barney Vag . Mr. Blissett
Music Master . Mr. Darley, Jr
Corney . Mr. Bates
Horace . Mr. Cleveland
Scout . Mr. Harwood
Master Billy . Mr. Darley
James . Mr. Warrell, Jr
Nancy Buttercup . Mrs. Marshall
Mrs. Mummey . Mrs. Shaw
Mrs. Barney Vag . Miss Rowson

BELLE'S STRATAGEM.

Doricourt . Mr. Chalmers
Hardy . Mr. Morris
Sir George . Mr. Whitlock
Flutter . Mr. Marshall
Saville . Mr. Green
Servant . Mr. Darley, Jr
Villers . Mr. Cleveland
Courtall . Mr. Moreton
Gentleman . Mr. Harwood
Gibson . Mr. Warrell
Dick . Mr. Blissett
Letitia Hardy . Mrs. Morris
Mrs. Racket . Mrs. Shaw
Lady Frances . Mrs. Cleveland
Miss Ogle . Mrs. Solomon
Kitty Willis . Mrs. Rowson

BETTER LATE THAN NEVER.

Saville . Mr. Moreton
Flurry . Mr. Francis
Chouse . Mr. Green
Grump . Mr. Bates
Litigamus . Mr. Harwood
Pallet . Mr. Marshall
Clerk . Mr. Blissett
Richard . Mr. J. Warrell
Charles . Mr. Darley, Jr
Augusta . Mrs. Whitlock
Mrs. Flurry . Mrs. Hervey
Diary . Mrs. Francis

BOLD STROKE FOR A HUSBAND.

Don Julio . Mr. Chalmers
Don Carlos . Mr. Moreton
Don Vincentio . Mr. Harwood
Don Caesar . Mr. Bates
Don Garcia . Mr. Cleveland
Don Vasquez . Mr. Francis
Don Gasper . Mr. Whitlock
Pedro . Mr. Blissett
Olivia . Mrs. Marshall
Victoria . Mrs. Whitlock
Laura . Mrs. Francis
Minette . Mrs. Shaw
Marcella . Mrs. Cleveland
Inis . Mrs. Solomon
Sancha . Mrs. Bates

BOX LOBBY CHALLENGE.

George Waterland . Mr. Cleveland

Capt. Waterland . Mr. Marshall
Sir Toby Grampus . Mr. Whitlock
Squire Robert . Mr. Francis
Old Crotchet . Mr. Green
Jack Crotchet . Mr. Chalmers
Fulsome . Mr. Harwood
Jones . Mr. Warrell
Joe . Mr. Blissett
Walter . Master Warrell
Hair Dresser . Mr. Darley, Jr
Servant . Master T. Warrell
Lady Jane Danvers . Mrs. Morris
Diana Grampus . Mrs. Shaw
Letitia Rayner . Mrs. Marshall
Theodosia . Mrs. Rowson
Lindamora . Mrs. Francis

BUSYBODY.

Marplot . Mr. Chalmers
Sir George Airy . Mr. Moreton
Charles . Mr. Green
Sir Francis Gripe . Mr. Morris
Sir Jealous Traffick . Mr. Francis
Whisper . Mr. Blissett
Butler . Mr. Warrell
Miranda . Mrs. Marshall
Isabinda . Mrs. Francis
Patch . Mrs. Shaw
Scentwell . Mrs. Cleveland

CARMELITE.

Saint Valori . Mr. Whitlock
Lord Hilderbrand . Mr. Moreton
De Courci . Mr. Green
Montgomeri . Mr. Cleveland
Gyfford . Mr. Harwood
Fitz Allan . Mr. Warrell, Jr
Raymond . Mr. Warrell
Matilda . Mrs. Whitlock

CHILDREN IN THE WOOD.

Sir Rowland . Mr. Green
Lord Alford . Mr. Marshall
Walter . Mr. Harwood
Apathy . Mr. Bates
Gabriel . Mr. Moreton
Oliver . Mr. Darley
Ruffian . Mr. De Moulin
Helen . Mrs. Solomon
Josephine . Mrs. Marshall

repertory from the outset. Thus Prince Hoare's "Prize" was the afterpiece on the opening night, and Mrs. Rowson's "Slaves in Al-

PHILADELPHIA CASTS—SECOND SEASON.

Winifred Mrs. Rowson
Boy Master Parker
Girl Miss Solomon

CLANDESTINE MARRIAGE.

Lord Ogilby . . . Mr. Chalmers
Sir John Melville . . Mr. Green
Sterling Mr. Morris
Lovewell Mr. Marshall
Canton Mr. Harwood
Brush Mr. Moreton
Sergeant Flower . . Mr. Francis
Traverse Mr. Cleveland
Trueman Mr. Warrell
Servant Mr. Darley, Jr
Mrs. Heidelberg . . Mrs. Shaw
Miss Sterling . . . Mrs. Morris
Fanny Mrs. Marshall
Betty Mrs. Rowson
Chambermaid . . . Mrs. Francis
Trusty Mrs. Bates

CONSCIOUS LOVERS.

Young Bevil . . . Mr. Chalmers
Myrtle Mr. Cleveland
Cimberton Mr. Bates
Sealand Mr. Whitlock
Sir John Bevil . . . Mr. Green
Humphrey Mr. Warrell
Daniel Mr. Blissett
Tom Mr. Marshall
Indiana Mrs. Marshall
Mrs. Sealand . . . Mrs. Shaw
Isabella Mrs. Rowson
Lucinda Mrs. Cleveland
Phyllis Mrs. Hervey

CONSTANT COUPLE.

Sir Harry Wildair . Mrs. Marshall
Col. Standard . . . Mr. Moreton
Vizard Mr. Cleveland
Ald. Smuggler . . . Mr. Morris
Beau Clincher . . . Mr. Green
Young Clincher . . Mr. Bates
Tom Errand Mr. Francis
Dicky Mr. Blissett
Constable Mr. Darley, Jr
Angelica Mrs. Hervey
Lady Lovewell . . . Mrs. Francis
Parly Mrs. Shaw
Errand's Wife . . . Mrs. Bates

COUNTRY GIRL.

Moody Mr. Bates
Harcourt Mr. Marshall
Sparkish Mr. Moreton
Belville Mr. Cleveland
Peggy Mrs. Marshall
Alithea Mrs. Francis
Lucy Mrs. Shaw

DEVIL TO PAY.

Sir John Loverule . Mr. Marshall
Butler Mr. Francis
Cook Mr. Blissett
Footman Mr. Solomon
Coachman Mr. Darley, Jr
Conjuror Mr. Warrell
Jobson Mr. Bates
Lady Loverule . . . Mrs. Francis
Lucy Miss Willems
Lettice Mrs. Cleveland
Nell Mrs. Marshall

DUKE AND NO DUKE.

Lavino Mr. Moreton
Barbarino Mr. Francis
Alberto Mr. Warrell
Brunetto Mr. Cleveland
Puritan Mr. Harwood
Conjuror Mr. Blissett
Trapolin Mr. Bates
Isabella Mrs. Cleveland
Prudentia Mrs. Francis
Fiametta Miss Willems
Mob Woman Mrs. Bates

EAST INDIAN.

Sir Hector Strangeways, Mr. Bates
Col. Ormsby Mr. Green
Brownlow Mr. Marshall
Orson Mr. Blissett
Bussora Mr. Harwood
Pillage Mr. Francis
James Master Warrell
Zelide Mrs. Marshall
Lady Di Strangeways . Mrs. Shaw
Jenny Miss Rowson

ENGLISH MERCHANT.

Lord Falbridge . . Mr. Moreton
Sir Wm. Douglas . Mr. Whitlock

Freeport Mr. Morris
Spatter Mr. Wignell
Owen Mr. Green
La France Mr. Harwood
Officer Mr. Warrell
Lady Alton Mrs. Morris
Amelia Mrs. Marshall
Mrs. Goodman . . . Mrs. Shaw
Molly Mrs. Francis

FARM HOUSE.

Modely Mr. Cleveland
Freehold Mr. Whitlock
Shacklefigure . . . Mr. Francis
Heartwell Mr. Moreton
Sir John English . . Mr. Warrell
Aura Mrs. Marshall
Flora Mrs. Francis

FEMALE PATRIOT.

Timoleon Mr. Whitlock
Archidamus Mr. Green
Leosthenes Mr. Moreton
Hernando Mr. Francis
Diphilus Mr. Warrell
Jailer Mr. Darley, Jr
Graculo Mr. Wignell
Pymbrio Mr. Blissett
Pysander Mr. Chalmers
Cleora Mrs. Whitlock
Olympio Mrs. Marshall
Statilla Mrs. Rowson
Xanthia Mrs. Francis

FONTAINVILLE FOREST.

Montault Mr. Green
La Motte Mr. Chalmers
Louis Mr. Moreton
Peter Mr. Whitlock
Jaques Mr. Warrell
Nemours Mr. Cleveland
Hortensia Mrs. Shaw
Adeline Mrs. Whitlock

HARLEQUIN SHIPWRECKED.

Harlequin Mr. Francis
Leo Mr. Warrell, Jr
Indian Chief Mr. Nugent
Captain Mr. Cleveland
Cobbler Master Warrell

giers" was among the early productions. Mrs. Rowson's play was afterwards produced both in New York and Boston as a popular stock

PHILADELPHIA CASTS—SECOND SEASON.

Tailor Mr. De Moulin
Barber Master T. Warrell
Lawyers { Mr. Gibbon
 Mr. Price
Old Thoughtless . . Mr. Warrell
Tippy Bob Mr. Darley, Jr
Whimsical Mr. Green
Drowsy Mr. Blissett
Savage Princess . Miss Milbourne
Genius of Liberty . Mrs. Warrell

Coachman Mr. Warrell
Kingston Mr. Warrell, Jr
Robert Mr. Blissett
Tom Mr. Darley, Jr
Kitty Mrs. Morris
Lady Bab Mrs. Rowson
Lady Charlotte . . Mrs. Francis
Cook Mrs. Bates
Chloe Miss Rowson

Malvil Mr. Whitlock
Bygrove Mr. Bates
Capt. Bygrove . . Mr. Cleveland
Sir John Millamour . Mr. Warrell
Sir Harry Lovewit . Mr. Harwood
Charles Mr. Francis
Lady Bell Mrs. Marshall
Jady Jane Mrs. Cleveland
Mrs. Bromley . . . Mrs. Shaw
Miss Neville . . . Mrs. Francis
Mad. La Rouge . . Mrs. Rowson

HOB IN THE WELL.

Trusty Mr. Francis
Friendly Mr. Marshall
Hob Mr. Bates
Old Hob Mr. Warrell
Dick Mr. Harwood
Roger Mr. Blissett
Flora Mrs. Warrell
Betty Mrs. Solomon
Hob's Mother . . . Mrs. Bates

INKLE AND YARICO.

Inkle Mr. Marshall
Curry Mr. Whitlock
Medium Mr. Francis
Campley Mr. Moreton
Trudge Mr. Wignell
Mate Mr. Darley
Yarico Mrs. Marshall
Narcissa Mrs. Oldmixon
Wowski Miss Broadhurst
Patty Mrs. Shaw

JEW.

Sir Stephen Bertram, Mr. Whitlock
Frederick Mr. Moreton
Charles Ratcliffe . Mr. Chalmers
Saunders Mr. Green
Sheva Mr. Wignell
Jabal Mr. Harwood
Walter Mr. Darley, Jr
Mrs. Ratcliffe . . . Mrs. Shaw
Eliza Mrs. Whitlock
Mrs. Goodison . . Mrs. Bates
Dorcas Mrs. Francis

KNOW YOUR OWN MIND.

Millamour Mr. Moreton
Dashwood Mr. Chalmers

LE FORET NOIRE.

Geronte Mr. Green
Lanzidan Mr. Moreton
Adolph Master T. Warrell
Prince Mr. Francis
Lubin Master Warrell
Fronte Mr. Warrell
Pasquin Mr. Darley, Jr
Le Terruer Mr. Marshall
Sans Quartier . . Mr. Cleveland
Le Fourbe Mr. Blissett
Lucille Mrs. Francis
Marton Miss Rowson

MAYOR OF GARRATT.

Sir Jacob Jollop . . Mr. Francis
Mayor Sturgeon . Mr. Chalmers
Jerry Sneak . . . Mr. Harwood
Bruin Mr. Green
Roger Mr. Blissett
Mrs. Sneak Mrs. Shaw
Mrs. Bruin Mrs. Cleveland

MERRY WIVES OF WINDSOR.

Sir John Falstaff . Mr. Whitlock
Fenton Mr. Cleveland
Justice Shallow . Mr. Harwood
Slender Mr. Moreton
Mr. Page Mr. Green
Mr. Ford Mr. Chalmers
Sir Hugh Evans . . Mr. Bates
Dr. Caius Mr. Marshall
Host Mr. Wignell
Bardolph Mr. Darley, Jr
Nym Mr. Warrell
Pistol Mr. Francis
Robin Miss Solomon
Simple Mr. Blissett

HAUNTED TOWER.

Lord William . . . Mr. Marshall
Oakland Mr. Harwood
Edward Mr. Francis
Lewis Mr. Blissett
Robert Mr. Darley, Jr
Charles Mr. Darley
Hugo Mr. Green
De Courcy Mr. Cleveland
Martin Mr. Warrell
Hubert Mr. Mitchell
Lady Elinor Mrs. Warrell
Adela Mrs. Oldmixon
Cicely Miss Broadhurst
Maud Mrs. Bates

HEIRESS.

Sir Clement Flint . Mr. Whitlock
Clifford Mr. Chalmers
Lord Gayville . . Mr. Moreton
Alscrip Mr. Morris
Chignon Mr. Marshall
Mr. Blandish . . . Mr. Harwood
Prompt Mr. Francis
Mr. Rightly . . . Mr. Cleveland
Lady Emily Mrs. Morris
Miss Alscrip . . . Mrs. Whitlock
Miss Alton Mrs. Marshall
Mrs. Sagely Mrs. Bates
Tiffany Mrs. Cleveland
Mrs. Blandish . . Mrs. Rowson

HIGH LIFE BELOW STAIRS.

Lovel Mr. Marshall
Trueman Mr. Cleveland
Sir Harry Mr. Francis
Lord Duke Mr. Harwood
Philip Mr. Wignell

piece. As before, I have arranged the casts printed for the first time during the season alphabetically, including both first productions and

PHILADELPHIA CASTS—SECOND SEASON.

Rugby Mr. J. Warrell
Mrs. Page Mrs. Whitlock
Mrs. Ford Mrs. Morris
Ann Page Miss Willems
Mrs. Quickly Mrs. Rowson

MIDAS.

Jupiter Mr. Warrell
Apollo Mr. Marshall
Momus Mr. Solomon
Mercury Mr. Darley, Jr
Pan Mr. Francis
Juno Miss Willems
Midas Mr. Bates
Dametas Mr. Blissett
Sileo Mr. Darley
Mysis Mrs. Shaw
Daphne Mrs. Oldmixon
Nysa Mrs. Marshall

MILLER OF MANSFIELD.

King Mr. Whitlock
Miller Mr. Morris
Richard Mr. Moreton
Lurewell Mr. Cleveland
Joe Mr. Darley, Jr
Keeper Mr. Price
Peggy Miss Oldfield
Kate Miss Willems
Margery Mrs. Bates

MY GRANDMOTHER.

Sir Matthew Medley . Mr. Francis
Vapour Mr. Moreton
Woodley Mr. Darley
Gossip Mr. Bates
Souffrance Mr. Harwood
Tom Mr. Blissett
Florella Mrs. Oldmixon
Charlotte Miss Broadhurst

NATURAL SON.

Sir Jeffrey Latimer . Mr. Harwood
Blushenly Mr. Moreton
Rueful Mr. Green
Jack Hastings . . . Mr. Chalmers
Major O'Flaherty . Mr. Whitlock
Dumps Mr. Bates
David Mr. Francis

Thomas Mr. Darley, Jr
William Mr. Price
Lady Phoebe Latimer . Mrs. Shaw
Lady Paragon . . . Mrs. Whitlock
Penelope Mrs. Cleveland

NEW WAY TO PAY OLD DEBTS.

Sir Giles Overreach, Mr. Chalmers
Lord Lovel Mr. Moreton
Justice Greedy . . . Mr. Bates
Tapwell Mr. Wignell
Amble Mr. Blissett
Wantwell Mr. Warrell
Welborn Mr. Whitlock
Allworth Mr. Cleveland
Marall Mr. Harwood
Order Mr. Warrell, Jr
Furnace Mr. Francis
Lady Allworth . . . Mrs. Shaw
Margaretta Mrs. Marshall
Froth Mrs. Rowson

NEXT-DOOR NEIGHBORS.

Splendorville . . . Mr. Moreton
Manly Mr. Green
Blackman Mr. Bates
Lucre Mr. Wignell
Wilford Mr. Whitlock
Henry Mr. Marshall
Bluntly Mr. Harwood
Shopman Mr. Darley, Jr
Lady C. Seymour . Mrs. Francis
Lady Squander . . Mrs. Rowson
Evans Mrs. Solomon
Eleanor Mrs. Marshall

ORPHAN.

Chamont Mr. Chalmers
Acasto Mr. Whitlock
Castallo Mr. Moreton
Monimia Mrs. Whitlock

PADLOCK.

Don Diego Mr. Darley
Leander Mr. Marshall
Mungo Mr. Bates
Leonora Miss Broadhurst
Ursula Mrs. Shaw

PEEPING TOM OF COVENTRY.

Peeping Tom Mr. Bates
Mayor Mr. Harwood
Harold Mr. Darley, Jr
Crazy Mr. Francis
Mercia Mr. Green
Count Lewis . . . Mr. Cleveland
Maud Mrs. Marshall
Emma Miss Broadhurst
Lady Godiva . . . Miss Willems
Mayoress Mrs. Rowson

PERCY.

Percy Mr. Moreton
Douglas Mr. Green
Earl Raby Mr. Whitlock
Edric Mr. Harwood
Harcourt Mr. Warrell, Jr
Sir Herbert Mr. Cleveland
Elwina Mrs. Whitlock
Birtha Mrs. Cleveland

POOR VULCAN.

Vulcan Mr. Wignell
Jupiter Mr. Marshall
Apollo Mr. Mitchell
Mars Mr. Darley
Bacchus Mr. Darley, Jr
Adonis Miss Broadhurst
Mercury Mr. Solomon
Venus Mrs. Marshall
Grace Miss Willems

PRISONER.

Marcos Mr. Marshall
Bernardo Mr. Darley
Pasqual Mr. Darley, Jr
Roberto Mr. Harwood
Lewis Mr. Moreton
Narcisso Young Gentleman
Clara Miss Broadhurst
Theresa Mrs. Hervey
Nina Mrs. Marshall
Juliana Miss Solomon

PURSE.

Baron Mr. Whitlock
Theodore Mr. Moreton

revivals. Jackman's farce, "All the World's a Stage," was the after-piece in Mr. and Mrs. Rowson's bill, which included the "Female

PHILADELPHIA CASTS—SECOND SEASON.

Edmund Mr. Marshall
Will Steady . . . Mr. Harwood
Page Mrs. Marshall
Sally Mrs. Oldmixon

RAGE.

Gingham Mr. Wignell
Darnley Mr. Moreton
Sir George Gauntlet . Mr. Green
Hon. Mr. Savage . Mr. Harwood
Sir Paul Perpetual . Mr. Whitlock
Flush Mr. Francis
Ready Mr. Warrell
Waiter Mr. Darley, Jr
Richard Mr. Blissett
Thomas Mr. Mitchell
William . . . Master T. Warrell
Groom Master J. Warrell
Lady Sarah Savage . Mrs. Hervey
Clara Sedley . . . Miss Wells
Mrs. Darnley . . Mrs. Marshall

RICHARD III.

Henry VI Mr. Whitlock
Prince Edward . Master Warrell
Duke of York . Master T. Warrell
Richard Mr. Chalmers
Buckingham . . . Mr. Wignell
Richmond Mr. Moreton
Norfolk Mr. Warrell
Ratcliff Mr. Francis
Catesby Mr. Cleveland
Tressel Mr. Marshall
Oxford Mr. Blissett
Lieutenant . . . Mr. Harwood
Lord Stanley . . . Mr. Green
Lord Mayor . . . Mr. Bates
Tyrrell Mr. De Moulin
Queen Elizabeth . . Mrs. Morris
Lady Anne . . . Mrs. Francis
Duchess of York . . Mrs. Shaw

ROMAN ACTOR.

Paris Mr. Chalmers
Aretinus Mr. Whitlock
Æsopus Mr. Warrell
Latinus Mr. Price

SHE STOOPS TO CONQUER.

Sir Charles Marlow . Mr. Warrell
Young Marlow . . Mr. Chalmers
Hardcastle Mr. Morris
Hastings Mr. Cleveland
Tony Lumpkin . . . Mr. Bates
Diggory Mr. Francis
Landlord Mr. Darley
Jeremy Mr. Blissett
Mrs. Hardcastle . . Mrs. Shaw
Miss Hardcastle . Mrs. Marshall
Miss Neville . . . Mrs. Francis
Maid Miss Willems

SICILIAN ROMANCE.

Ferrand Mr. Moreton
Don Lope Mr. Morris
Lindor Mr. Marshall
Martin Mr. Harwood
Jaques Mr. Blissett
Sancho Mr. Warrell
Gerbin Mr. Wignell
Julia Miss Solomon
Alinda Miss Broadhurst
Clara Mrs. Oldmixon
Adelaide . . . Mrs. Whitlock

SUSPICIOUS HUSBAND.

Ranger Mr. Chalmers
Strickland . . . Mr. Whitlock
Frankly Mr. Moreton
Bellamy Mr. Cleveland
Jack Maggot . . Mr. Harwood
Tester Mr. Bates
Milliner Miss Willems
Buckle Mr. Blissett
Simon Mr. Warrell
Servant Mr. Warrell, Jr
Mrs. Strickland . Mrs. Cleveland
Jacintha Mrs. Francis
Lucetta Mrs. Shaw
Landlady Mrs. Bates
Clarinda Mrs. Marshall

TAMERLANE.

Tamerlane . . . Mr. Whitlock
Bajazet Mr. Chalmers
Axalla Mr. Cleveland
Monesses Mr. Moreton
Tanais Mr. Warrell

Omar Mr. Harwood
Mirvan Mr. Mitchell
Zama Mr. Darley, Jr
Hali Mr. Warrell, Jr
Dervise Mr. Morris
Arpasia Mrs. Whitlock
Selima Mrs. Marshall

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket, Mr. Chalmers
Drugget Mr. Green
Woodley Mr. Cleveland
Servant Mr. Darley, Jr
Lady Racket . . Mrs. Whitlock
Mrs. Drugget . . Mrs. Bates
Nancy Miss Willems
Dimity Mrs. Francis

TOM THUMB, THE GREAT.

Tom Thumb . . . Miss Solomon
King Arthur . . . Mr. Bates
Lord Grizzle . . Mr. Marshall
Noodle Mr. Francis
Doodle Mr. Darley, Jr
Merlin Mr. Darley
Queen Dollalolla . Mrs. Warrell
Huncamunca . Mrs. Oldmixon
Cleora Miss Oldfield
Mustacha . . . Miss Willems
Glumdalca . . . Mrs. Rowson

TOY.

Sir Carol Mr. Whitlock
Young Kavenagh . Mr. Moreton
Alibi Mr. Morris
Larry Mr. Wignell
Metheglin Mr. Bates
Aircourt Mr. Chalmers
Nol Pros Mr. Warrell
Decrotan Mr. Blissett
Footman . . . Mr. Warrell, Jr
Boy Master T. Warrell
Lady Arable . . . Mrs. Shaw
Lady Jane . . . Mrs. Morris
Sophia Mrs. Marshall
Fib Miss Willems
Katy Kavenagh . Mrs. Rowson

Patriot," an adaptation by Mrs. Rowson from Massinger's "Bond-man," a tragedy originally acted at the Cock-pit, Drury Lane, besides a new pantomime called the "Travellers Preserved." Stephen James Arnold's "Auld Robin Gray" was given for the first time in America for Mrs. Marshall's benefit, but in spite of the excellent music contributed to it by the author's father it had as little success here as at the Haymarket. Mr. Bates offered for his benefit the least effective of all of O'Keefe's pieces, "A Beggar on Horseback," to which he gave the cumbrous title, "Set a Beggar on Horseback and He'll Ride to the Devil." He made some atonement, however, by presenting for the first time in the United States Philip Massinger's great comedy, "A New Way to Pay Old Debts." Originally produced at the Phoenix in Drury Lane, this great play was often revived during the following century and a half, but never with marked success until 1781, when Henderson played *Sir Giles Overreach*. That Mr. Chalmers, the original of the role in this country, was equal to its requirements is scarcely to be assumed. Mr. and Mrs. Francis for their joint benefit introduced Miles Peter Andrews' comedy, "Better Late Than Never;" but it failed to become popular. Equally unfortunate was Cumberland's "Box-Lobby Challenge," produced immediately after the Easter holidays, but not revived. A singular revival was Tate's farce, "A Duke and No Duke," which had never been played in this country

PHILADELPHIA CASTS—SECOND SEASON.

TRAVELLERS PRESERVED.	TWO MISERS.	WEDDING DAY.
Alberto Mr. Moreton	Gripe Mr. Francis	Lord Rakeland . . Mr. Moreton
La Feu Mr. Marshall	Hunks Mr. Wignell	Sir Adam Contest . Mr. Harwood
Gerald Mr. Warrell	Lively Mr. Marshall	Mr. Milden Mr. Warrell
Ramirez Mr. Rowson	Ali Mr. Darley	Mr. Contest Mr. Cleveland
Old Woman Mrs. Francis	Osman Mr. Darley, Jr	Lady Autumn Mr. Rowson
Rosalie Miss Milbourne	Mustapha Mr. Blissett	Lady Contest Mrs. Hervey
Jacqueline Miss Solomon	Harriet Miss Broadhurst	Mrs. Hamford . . . Mrs. Shaw
	Jenny Mrs. Oldmixon	Hannah Mrs. Rowson

except by the Military Thespians at the Southwark Theatre in 1778. It was included in Mr. Chalmer's benefit bill, together with the "Suspicious Husband" and a condensed version of Massinger's "Roman Actor," which Chalmers called "A Defense of the Stage." The "Farm House" was a farce by John Philip Kemble, taken from Johnson's "Country Lasses" and "Fontainville Forest," a play by James Boaden, founded on Mrs. Radcliffe's "Romance of the Forest." Dunlap dramatized the story for the New York company, calling his play "Fontainville Abbey." Perhaps the most important of the pieces new to the American stage produced this season was Cumberland's "Jew." In this comedy an honest and benevolent Jew was for the first time introduced into an English play. The piece proved a great favorite with the public, both in England and America. The production of the "Merry Wives of Windsor" for Mr. Whitlock's benefit this season was the first performance of the comedy in this country. Prince Hoare's farce, "My Grandmother," acted with success at Drury Lane and long a stock piece; Mrs. Inchbald's comedy, "Next-Door Neighbors," a Haymarket success, taken from two French plays, *Le Dissipateur* and *L'Indigent*; Dibdin's burletta, "Poor Vulcan," acted at Covent Garden with applause as early as 1778; Rose's musical romance, the "Prisoner," first acted by the Drury Lane company at the Opera House in the Haymarket; Henry Siddons' opera, the "Sicilian Romance," a recent Covent Garden success, taken from the novel of the same name; and O'Keefe's "Toy," acted at Covent Garden in 1789, and said at the time to be in part the "Ward in Chancery" by Mr. Pilon, were all, excepting Dibdin's burletta, played for the first time in this country. The benefit productions among these pieces were the "Sicilian Romance," brought out by Mrs. Morris, "Next-

Door Neighbors" by Mr. Harwood, and the "Toy" and the "Prisoner" by Mr. Morris. When Morris took his benefit, a poetical admirer thus alluded to the venerable comedian and O'Keefe's new comedy in the *Aurora* :

See, bent beneath accumulated years,
The hoary veteran of the stage appears ;
In spite of pain, in trembling age's spite,
He brings a " Toy " to pleasure you to-night.
Surviv'd the wreck of early friends he lost,
Still on the waves of anxious being tost,
Oh, let a ray of your mild pity shed,
Perhaps, its last effusions on his head.

There were also some benefit pieces now played in this country for the first time of which we have no casts, including Holcroft's " Noble Peasant," in which Miss George was the original *Adela* at the Haymarket in 1784, for Mrs. Oldmixon; Cobb's " First Floor," a farce acted at Drury Lane with great success, for Miss Broadhurst; and Holcroft's " Follies of a Day," from Beaumarchais' " Marriage of Figaro," for Mr. and Mrs. Cleveland. These close the list of new productions this season.

In the long list of revivals during the season of 1794-5 there were many changes from the original casts which are chiefly interest-

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
<i>Agreeable Surprise.</i>			<i>Birth of Harlequin.</i>		
Sir Felix Friendly	Mr. Finch . .	Mr. Francis	Pantaloon . . .	M. Bellona . .	Mr. Green
Eugene	Mr. Marshall .	Mr. Darley, Jr	Maid	Mrs. Rowson .	Mrs. Cleveland
John	Mr. Francis .	Mr. Cleveland	Columbine . . .	Madame Gardie	Mrs. De Marque
Cowslip	Mrs. Marshall .	Mrs. Solomon			
Fringe	Mrs. Rowson .	Miss Willems	<i>Castle of Andalusia.</i>		
<i>As You Like It.</i>			Don Scipio . .	Mr. Finch . .	Mr. Francis
Panished Duke .	Mr. Green . .	Mr. Harwood	<i>Comus.</i>		
Le Beau	Mr. Finch . .	Mr. Francis	Comus	Mr. Fennell . .	Mr. Chalmers
Oliver	Mr. Harwood .	Mr. Green	<i>Critic.</i>		
Corin	Mr. De Moulin	Mr. Darley	Sneer	Mr. Fennell . .	Mr. Moreton
William	Mr. Francis .	Mr. Blissett	Interpreter . .	Mr. Finch . . .	Mr. Blissett

ing as showing the development and growth of the younger members of the company—Moreton, Harwood and Francis—and the gradual

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
Lord Burleigh . . .	Mr. Bates . . .	Mr. Blissett	Biron	Mr. Fennell . .	Mr. Whitlock
Sir W. Raleigh . . .	Mr. Green . . .	Mr. Francis	Carlos	Mr. Green . . .	Mr. Marshall
Sir C. Hatton . . .	Mr. Francis . .	Mr. Green	Villeroi	Mr. Wignell . .	Mr. Moreton
Whiskerandos . . .	Mr. Moreton . .	Mr. Bates	<i>Jealous Wife.</i>		
<i>Cymbeline.</i>			Oakly	Mr. Fennell . .	Mr. Green
Cloten	Mr. Blissett . .	Mr. Wignell	Charles	Mr. Moreton . .	Mr. Cleveland
Posthumous . . .	Mr. Fennell . .	Mr. Chalmers	Lord Trinket . . .	Mr. Finch . . .	Mr. Marshall
Frenchman . . .	Mr. Finch . . .	Mr. Warrell	Capt. O'Cutter . .	Mr. Bates . . .	Mr. Harwood
<i>Deserter.</i>			<i>Lionel and Clarissa.</i>		
Flint	Mr. Blissett . .	Mr. Green	Jenny	Miss Willems . .	Miss Broadhurst
<i>Dramatist.</i>			<i>Lyar.</i>		
Ennui	Mr. Harwood . .	Mr. Marshall	Papillion	Mr. Finch . . .	Mr. Marshall
<i>Duenna.</i>			<i>Lying Valet.</i>		
Don Jerome . . .	Mr. Finch . . .	Mr. Harwood	Beau Trippet . . .	Mr. Harwood . .	Mr. Cleveland
Ferdinand . . .	Mr. Marshall . .	Mr. Moreton	Drunken Cook . .	Mr. Francis . .	Mr. Blissett
Antonio	Mr. Francis . .	Mr. Darley, Jr	Mrs. Trippet . . .	Mrs. Rowson . .	Mrs. Cleveland
Carlos	Mr. Darley, Jr .	Mr. Marshall	<i>Macbeth.</i>		
Isaac	Mr. Bates . . .	Mr. Wignell	Macbeth	Mr. Fennell . .	Mr. Chalmers
Clara	Miss Broadhurst	Mrs. Warrell	Siward	Mr. Warrell . .	Mr. Morris
Louisa	Mrs. Warrell . .	Miss Broadhurst	Second Witch . .	Mr. Finch . . .	Mr. Warrell
<i>Every One Has His Fault.</i>			<i>No Song No Supper.</i>		
Harmony	Mr. Bates . . .	Mr. Green	Louisa	Miss Broadhurst	Miss Willems
Capt. Irwin	Mr. Fennell . .	Mr. Moreton	Nelly	Miss Willems . .	Miss Broadhurst
Hammond	Mr. Green . . .	Mr. Cleveland	<i>Poor Soldier.</i>		
Placid	Mr. Moreton . .	Mr. Wignell	Capt. Fitzroy . . .	Mr. Darley . . .	Mr. Moreton
Mrs. Placid	Mrs. Rowson . .	Mrs. Shaw	Father Luke . . .	Mr. Finch . . .	Mr. Blissett
<i>Fair Penitent.</i>			Patrick	Mr. Moreton . .	Mr. Darley
Horatio	Mr. Fennell . .	Mr. Chalmers	<i>Rivals.</i>		
Rosario	Mr. Warrell . .	Mr. Francis	Faulkland	Mr. Fennell . .	Mr. Cleveland
Lucilla	Mrs. Rowson . .	Miss Oldfield	<i>Road to Ruin.</i>		
<i>Gamester.</i>			Sulky	Mr. Finch . . .	Mr. Francis
Beverly	Mr. Fennell . .	Mr. Chalmers	<i>Robin Hood.</i>		
Jarvis	Mr. Whitlock .	Mr. Morris	Clorinda	Mrs. Oldmixon..	Mrs. Warrell
Walter	Mr. De Moulin .	Mr. Darley, Jr	Annette	Mrs. Marshall .	Mrs. Francis
<i>Hamlet.</i>			<i>Robinson Crusoe.</i>		
Hamlet	Mr. Fennell . .	Mr. Chalmers	Robinson Crusoe	Mr. Whitlock .	Mr. Bates
Ghost	Mr. Whitlock .	Mr. Wignell	Friday	Mr. Bates . . .	Mr. Francis
Rosencranz . . .	Mr. Francis . .	Mr. Warrell, Jr	<i>Romeo and Juliet.</i>		
Osric	Mr. Finch . . .	Mr. Francis	Romeo	Mr. Fennell . .	Mr. Moreton
2d Gravedigger . .	Mr. Milbourne .	Mr. Wignell	Escalus	Mr. Finch . . .	Mr. Warrell . .
<i>Highland Reel.</i>			Paris	Mr. Moreton . .	Mr. Marshall
McGilpin	Mr. Finch . . .	Mr. Harwood	Montagu	Mr. De Moulin .	Mr. Morris
Croudy	Mr. Harwood . .	Mr. Blissett	Mercutio	Mr. Chalmers .	Mr. Wignell
Aple	Mr. Blissett . .	Mr. T. Warrell	<i>Romp.</i>		
<i>Isabella.</i>			Barnacle	Mr. Finch . . .	Mr. Harwood
Count Baldwin . .	Mr. Whitlock .	Mr. Green			

placing of Blissett in the "bits" for his excellence in which he afterward became famous. When the "Agreeable Surprise" was given on the 13th of March, Mrs. Solomon made her first appearance with the company as *Cowslip*. Criticism began to take form during the season, a series of essays in the *Philadelphia Gazette* being especially noteworthy. The first of these was devoted to Mr. Chalmers, of whom it was said that his *Belcour* ("West Indian") could not be excelled; that his *Belville* ("School for Wives") was equal to his *Belcour*; that the part of *Modely* ("Farm House") fitted him as easily as the clothes he wore, and that he did full justice to *Lord Ogilby* ("Clandestine Marriage"). To his *Vapid* ("Dramatist") and *Marplot* ("Busybody") it was objected that they were beyond nature. To equal him as *Puff* ("Critic") was said to be difficult—to excel him impossible. Chalmers seldom attempted low comedy, but for his *Trappanti* ("She Wou'd and She Wou'd Not") it was claimed that he put in the most conspicuous light all the humor, cunning and roguery

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
Old Cockney	Mr. De Moulin.	Mr. Warrell	<i>Tempest.</i>		
Penelope	Miss Willems	Miss Rowson	Gonzalo	Mr. Finch	Mr. Cleveland
Quasheba	Miss Rowson	Mast. T. Warrell	Miranda	Mrs. Cleveland.	Miss Oldfield
<i>School for Scandal.</i>			<i>Venice Preserved.</i>		
Sir Benjamin	Mr. Finch	Mr. Marshall	Duke	Mr. Finch	Mr. Morris
Lady Sneerwell, Mrs. Francis		Mrs. Rowson	Pierre	Mr. Fennell	Mr. Chalmers
Maria	Mrs. Cleveland.	Mrs. Francis	Jaffier	Mr. Wignell	Mr. Moreton
<i>School for Wives.</i>			Elliot	Mr. Moreton	Mr. Cleveland
Mrs. Tempest	Mrs. Bates	Mrs. Solomon	<i>West Indian.</i>		
<i>She Wou'd and She Wou'd Not.</i>			Stockwell	Mr. Fennell	Mr. Morris
Don Philip	Mr. Fennell.	Mr. Cleveland	Stukely	Mr. De Moulin.	Mr. Moreton
Don Lewis	Mr. Cleveland	Mr. Moreton.	Fulmer	Mr. Finch	Mr. Harwood
<i>Spanish Barber.</i>			Lucy	Mrs. Cleveland.	Mrs. Rowson
Lazarillo	Mr. Bates.	Mr. Harwood	<i>Woodman.</i>		
<i>Surrender of Calais.</i>			Sir W. Waring	Mr. Finch	Mr. Wignell
Ribemont	Mr. Fennell	Mr. Chalmers	Medley	Mr. Bates	Mr. Francis
La Gloire	Mr. Bates	Mr. Harwood	Bob	Mr. Francis	Mr. Darley, Jr
Gallowmaker	Mr. Harwood	Mr. Blissett	Polly	Young Lady	Miss Solomon
Julia	Mrs. Francis	Mrs. Whitlock			

that Cibber bestowed upon the character. His tragedy was inferior to his comedy; but his *Hamlet*, it was said, was well performed, his interview with his mother being "truly great." In the strong scenes in tragedy he verged toward rant, his *La Motte* ("Fontainville Forest") being named as one of these parts; while his "thundering tones" as *Bajaset* ("Tamerlane") were pronounced exceedingly well calculated to do justice to the tiger-like passions of the fell destroyer. Although Mr. Moreton was Chalmers' only real rival at this time, I find no mention of him except as *Monesses* ("Tamerlane"), the critic's favorite phrase, "truly great," being applied to his dying scene. Mr. Harwood, however, was treated with more attention, the third essay in the *Gazette's* series being devoted to his acting. Greatly as his *Dr. Lenitive* ("Prize") was esteemed, his *Sir Fretful Plagiary* ("Critic") was pronounced even superior to his *Lenitive*; his *Walter* ("Children in the Wood") was well performed, but inferior to Hodgkinson's; as *Sir David Dunder* ("Ways and Means"), *Prattle* ("Deuce is in Him") and *Jabal* ("Jew") he was received with great applause; but as the *Baron of Oakland* ("Haunted Tower"), *Fulmer* ("West Indian") and the *Planter* ("Inkle and Yarico") he appeared to no great advantage. Of his interview with his *Sall* ("Purse") it was said, however, that even Garrick could hardly have exceeded him. One night a sailor and his lass were in the pit, and the jolly tar was so well pleased with the acting that he insisted upon drinking to Harwood's health.

The only actresses belonging to the company who came under the notice of the *Gazette's* critic at this time were Mrs. Whitlock—claimed to be the first actress in America—and Mrs. Marshall, who was the rival of Mrs. Hodgkinson. These ladies were opposites in person as they were in their parts. Mrs. Whitlock was graceful in

carriage and animated in countenance, with a voice capable of every inflection; and except that her face and figure approached the masculine, she possessed every qualification for an actress. Mrs. Marshall, on the contrary, was *petite* and pleasing. The one had the lead in tragedy, the other in comedy. Mrs. Whitlock, it was said, displayed the unfeeling character of *Lady Macbeth* in genuine colors, and as *Mrs. Beverly* ("Gamester") she contrasted the tenderness, the sensibility and the distress of the wife with great effect. Her *Monimia* ("Orphan") was excellent. She appeared to advantage as *Lady Eleanor Irwin* ("Every One Has His Fault"), but as *Eliza Ratcliff* ("Jew") she was not so interesting. While Mrs. Whitlock was mistress of the passions and emotions, in Mrs. Marshall humor and merri-ment were predominant. As *Little Pickle* ("Spoiled Child") she was received with unbounded applause; as *Moggy McGilpin* ("Highland Reel") she was capital; her *Priscilla Tomboy* ("Romp") was admitted to be inferior, but her *Josephine* ("Children in the Wood") was claimed as superior to Mrs. Hodgkinson's; and her *Peggy* ("Country Girl") was pronounced nearly equal to Mrs. Jordan's. Her *Edward* ("Every One Has His Fault") was a character in which she was much admired. She could assume with equal ease, grace and propriety the forward, pouting airs of an awkward country minx; the impertinence of a rude boy, better fed than taught; the staid manners of a well-educated lady, and the softness and tenderness of a *Juliet*. She did not, however, always escape adverse comment. When "Tamerlane" was played she was severely censured for her dress as *Selima*, "which was before midleg high and displeasing alike to males and females."

CHAPTER X.

THE PHILADELPHIA COMPANY, 1795-6.

THE BALTIMORE SEASON OF 1795—OBJECTIONS OF THE COMPANY TO
ADVERSE CRITICISM—THE PHILADELPHIA SEASON OF 1795-6
—CHANGES IN THE COMPANY—THE BALTIMORE SEASON OF 1796
—WIGNELL'S FIRST COMPANY DISSOLVES.

ADVERSE criticism of the self-sufficient, dogmatic kind first met the Philadelphia company in Baltimore in the Summer and Autumn of 1795. The repertory, so far as it went, was identical with that of previous seasons in Philadelphia, nothing new being attempted except pantomimes, including "Les Deux Chasseurs," in which M. Lege, a French dancer and pantomimist, made his first appearance in America as *Cola*. Surprise was expressed that M. Lege received four guineas salary per week, the same that was paid to the favorite, Chalmers. This was a shot aimed at the management because of the retirement of Mr. Chalmers from the company after a few performances at Baltimore. It may also account for much of the hostile criticism with which Mr. Moreton was received. Taking the season as a whole, however, the Baltimore public had little reason to complain. The engagement was a long one, extending from the 29th of July to the 3d of December; the repertory was varied, more pieces being given during that period than was customary in Philadelphia in the same length of time, and with the exception of Chalmers the

company suffered no diminution of strength. Mr. Beete, whose name occurs in the bills for the first time, was probably a fair substitute for Mr. Cleveland; and the younger actresses, the Misses Willems, Oldfield and Milbourne, were ample compensation for the loss of Mrs. Cleveland. Mrs. Hervey, who failed to please the Baltimoreans at all, made her *debut* at the Holiday Street Theatre on the second night as *Louisa* in the "Irishman in London;" and Mrs. Oldmixon, who pleased them mightily, was heard there for the first time on the opening night as *Sally* in the "Purse." It may be assumed that the strictures of the Baltimore critics were of the class that has become proverbial—the severity of men new to the business.

The second Baltimore season was well under way before the onslaught began. Chalmers took his benefit on the 28th of August, and only two performances were allowed to intervene before the critical pen was called into play. The first piece chosen by the critic for his poisoned arrows was the "Rivals" when it was produced on the 2d of September. The darts were more frequently aimed at Mr. Wignell than at the others, but sooner or later nearly every member of the company felt the barb. Sometimes there was praise, but it was seldom bestowed on the Philadelphia favorites. Mr. Bates as *Bob Acres*, it was said, displayed

LIST OF PERFORMANCES—*Baltimore.*

1795.

- July 29—Natural Son Cumberland
Purse Cross
31—English Merchant Colman
Irishman in London Macready
Aug. 1—Jew Cumberland
Farmer O'Keefe
3—Every One Has His Fault
Mrs. Inchbald
Romp Bickerstaff
5—Castle of Andalusia . . . O'Keefe
Farm House Kemble
7—Next-Door Neighbors
Mrs. Inchbald
Critic Sheridan
8—Gamester Moore
Prize Hoare
10—Country Girl Garrick
Flitch of Bacon Bate
12—Maid of the Mill Bickerstaff
Wrangling Lovers Lyon
14—Percy Miss More
Poor Soldier O'Keefe

- Aug. 15—Inkle and Yarico . . . Colman, Jr
Tom Thumb, the Great . . O'Hara
17—Countess of Salisbury . . Hartson
Prize.
19—School for Wives Kelly
Les Deux Chasseurs.
21—Busybody Mrs. Centlivre
Tom Thumb, the Great.
22—Duenna Sheridan
Les Deux Chasseurs.
24—Merchant of Venice . . Shakspeare
Children in the Wood . . Morton
26—Suspicious Husband . . Hoadly
Le Foret Noire.
28—Road to Ruin Holcroft
Children in the Wood.
(Mr. Chalmers' benefit.)
29—Tamerlane Rowe
My Grandmother Hoare
31—Highland Reel O'Keefe
Devil to Pay Coffey
Sept. 2—Rivals Sheridan
Irish Lilt Francis
Deserter Dibdin
4—Isabella Southerne
No Song No Supper . . . Hoare
5—Clandestine Marriage
Garrick and Colman
Sultan Bickerstaff
7—Lionel and Clarissa . . Bickerstaff
Le Foret Noire.
9—Child of Nature . . Mrs. Inchbald
Sailor's Landlady . . . Francis
Comus Milton
11—Next-Door Neighbors.
Peeping Tom of Coventry, O'Keefe
14—Romeo and Juliet . . Shakspeare
Purse.
16—Robin Hood MacNally
Les Marchandes de Mode.
18—Jane Shore Rowe
Rosina Mrs. Brooke
19—Jew.
Children in the Wood.
21—As You Like It . . . Shakspeare
Wedding Day . . Mrs. Inchbald

a good deal of *vis comica*, and Mrs. Shaw as *Mrs. Malaprop* was "more truly in her line than since her arrival in Baltimore;" but Mr. Wignell as *Faulkland* was not suited to the character, and Mr. Moreton as *Captain Absolute* was "barely good." Mrs. Whitlock in the title-role of "Isabella" did not please the critic; and Mr. Whitlock, who played *Biron*, would have been happier as *Count Baldwin*, "poorly played by Green." Moreton "walked" through *Villeroy*. Only Miss Solomon as the *Child* gave the scribe any satisfaction. These strictures were feebly answered by "Equitas," and a few days later "Dramaticus" renewed the attack in response to "Equitas." When the "Clandestine Marriage" and the "Sultan" comprised the bill there was more tenderness shown toward the players. Mr. Marshall as *Loverwell* in the comedy, it was said, was very unhappy; but Bates played *Lord Ogilby* with great

humor; Morris as *Sterling* was chaste and laughable; Mrs. Morris as *Miss Sterling* filled the part quietly and with ease, and Mrs. Marshall as *Fanny* was tender, delicate and animated. As *Roxalana* in the farce Mrs. Oldmixon, of course, "played with her usual good fortune," and she sang "Loose were her tresses seen" with "divine melody, grace and elegance." Miss Oldfield was said to be improving. Of Mrs. Oldmixon as *Diana Oldboy* in "Lionel and Clarissa" the critic said it was scarcely necessary to say anything; Mrs. Marshall's *Clarissa* was allowed to possess a good deal of merit; Mr. Whitlock's *Sir John Flowerdale* was very happy in marking the tender solicitude of a father; Mr. Bates as *Oldboy* was excellent, and Mr. Darley sang *Jenkins'* songs with great taste, but Mr. Marshall's voice had not sufficient sweetness for *Lionel*. Wignell's *Lucre* in "Next-Door Neighbors" was "poor," and

- Sept. 23—School for Scandal . . Sheridan
Prisoner Rose
25—Percy.
Agreeable Surprise . . O'Keefe
26—She Stoops to Conquer . Goldsmith
Quaker Dibdin
28—Orphan Otway
Spoiled Child Bickerstaff
30—Heiress Burgoyne
Padlock Bickerstaff
Oct. 2—Roman Father . . . Whitehead
Two Misers O'Hara
5—West Indian Cumberland
Two Philosophers.
My Grandmother.
7—Jealous Wife Colman
Florizel and Perdita . . Shakspeare
9—Spanish Barber Colman
Prisoner.
10—Natural Son.
Romp.
12—Douglas Home
Poor Soldier.
15—Love in a Village . . Bickerstaff
Ways and Means . . . Colman, Jr
16—Beaux' Stratagem . . . Farquhar
Two Misers.
21—Woodman Dudley
Who's the Dupe? . . Mrs. Cowley
23—Brothers Cumberland
Hartford Bridge Pearce
24—Gamester.
Harlequin Shipwrecked.
26—Dramatist Reynolds
Two Philosophers.
Quaker.
28—Grecian Daughter . . . Murphy
Prisoner at Large . . . O'Keefe
29—Merry Wives of Windsor
Shakspeare
Love in a Camp O'Keefe
31—Country Girl.
Sailor's Landlady.
Waterman Dibdin
Nov. 2—Toy O'Keefe
Harlequin Shipwrecked.

- Nov. 4—Highland Reel.
Modern Antiques . . . O'Keefe
6—Fontainville Forest . . . Boaden
All the World's a Stage . Jackman
7—Maid of the Mill.
Children in the Wood.
9—Haunted Tower Cobb
Irishman in London.
11—Belle's Stratagem . Mrs. Cowley
Sicilian Romance . . . Siddons
13—Jew.
Harlequin Shipwrecked.
14—Tempest Dryden
Midnight Hour . . Mrs. Inchbald
16—Provoked Husband . . Vanbrugh
Jubilee Garrick
(Mr. and Mrs. Whitlock's benefit.)
17—George Barnwell Lillo
Rural Revels Francis
Midas O'Hara
(Mrs. Oldmixon and Mr. Moreton's benefit.)
19—How to Grow Rich . . Reynolds
Robinson Crusoe.
(Mr. and Mrs. Bates' benefit.)
20—Chapter of Accidents . . Miss Lee
Farmer.
(Mr. Darley and Mrs. Shaw's benefit.)
21—Wonder Mrs. Centlivre
Miraculous Mill Francis
Son-in-Law O'Keefe
(Mr. and Mrs. Warrell's benefit.)
23—Better Late Than Never . Andrews
Mayor of Garratt Foote
(Green and Harwood's benefit.)
24—Carmelite Cumberland
Les Armans d'Arcade . . Francis
Harlequin's Invasion . . Garrick
(Mr. and Mrs. Francis' benefit.)
25—Romeo and Juliet.
Tom Thumb, the Great.
(Mrs. and Miss Solomon's benefit.)
26—Bold Stroke for a Husband
Mrs. Cowley
Slaves in Algiers . Mrs. Rowson
(Mr. and Mrs. Rowson's benefit.)

Maud in "Peeping Tom of Coventry" was a part too difficult for so young an actress as Miss Willems. The young actors, Moreton, Marshall, Harwood and Green, were unused to such harsh treatment from the newspapers, and they soon became not only angry but furious. Some of them even went so far as to threaten the critic with their vengeance. Harwood, indeed, carried their grievances before the public by making an appeal to the audience which shared in the resentment of the players. "Am I indeed in America?" he exclaimed. "Is this the country where the liberty of the press is held sacred?" This, it must be confessed, was rather illogical—it was the liberty of the press of which he was complaining. But undaunted by the threats of the players, the critic continued to distribute praise and blame according to his own sweet will. When "Romeo and Juliet" was played he found Green a good

Benvolio, but wished he could say the same for Moreton as *Romeo*. Mrs. Marshall's *Juliet* gave universal satisfaction, but Mrs. Rowson's *Nurse* was only "tolerably performed," and the younger Darley was "a miserable *Paris*," the critic doubting whether he would ever make a good actor. Other writers, however, declared that Moreton played *Romeo* with judgment; that Mrs. Rowson was a very good *Nurse*, not merely tolerable; that Blissett was whimsically pleasing as *Peter*; and for Mrs. Solomon as *Lady Capulet* it was claimed as a merit that "her pleasing person and light style of dress made her appear like *Juliet* herself." With the exception of Mrs. Marshall's *Rosalind*, which was the principal support of the play, as well it might be, and Bates' *Touchstone*, which was excellent, none of the performers in "As You Like It" pleased the critic. Harwood played *Jaques* in "wretched style;" Marshall as *Amiens* was "poor and barren;" Rowson's *Charles* was "executed illy;" and Mrs. Francis as *Celia*, Mrs. Rowson as *Audrey* and Miss Oldfield as *Phæbe* were "horribly insipid." In the "Wedding Day," which was played the same night, Mrs. Hervey as *Lady Contest* was "more ridiculous than the piece." It was admitted that Mrs. Whitlock played the heroine in "Jane Shore" in a striking and beautiful manner, but Wignell's *Hastings* was "a labored piece of acting." Mrs. Warrell was said to be very pleasing as *Clarinda* in "Robin Hood," but in the title-role of

- Nov. 27—Fair Penitent Rowe
 Le Marechal des Logis.
 Midnight Hour.
 (M. Lege and Mrs. Hervey's benefit.)
 28—Beggar's Opera Gay
 First Floor Cobb
 (Blissett, Darley, Jr., and Mrs. De Marque's
 benefit.)
 30—Every One Has His Fault.
 Harlequin Hurry-Scurry . Francis
 High Life Below Stairs . Townley
 (Misses Willems, Milbourne and Oldfield's
 benefit.)
 Dec. 1—Fontainville Forest.
 Fair Francis
 Purse.
 2—Rage Reynolds
 Harlequin Shipwrecked.
 3—School for Scandal.
 Poor Soldier.

Mrs. Brooke's opera the critic declared that he "should have taken her for a landlady rather than the gentle, timid, innocent and beautiful *Rosina*." After three weeks of this free lance the *Maryland Journal* shut down upon its critic, and we hear no more of the merits and demerits of the players through the newspapers.

The changes in the casts during the season, unimportant as they were, show us many of the inexperienced aspirants of 1793-4 in

CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>All the World's a Stage.</i>			Miss Courtney . Mrs. Francis . Mrs. Hervey		
Wat Mr. Darley, Jr. Mr. Mitchell			Lady Waitford . Mrs. Shaw . Mrs. Rowson		
Jane Mrs. Francis . Mrs. Solomon			Letty Mrs. Cleveland . Mrs. Solomon		
<i>As You Like It.</i>			<i>English Merchant.</i>		
Jaques Mr. Chalmers . Mr. Harwood			Mrs. Goodman . Mrs. Shaw . Mrs. Solomon		
Audrey Mrs. Shaw . Mrs. Rowson			<i>Every One Has His Fault.</i>		
Phoebe Mrs. Cleveland . Miss Oldfield			Sir Robert . . Mr. Chalmers . Mr. Wignell		
<i>Belle's Stratagem.</i>			Placid Mr. Wignell . Mr. Green		
Doricourt . . Mr. Chalmers . Mr. Moreton			Hammond . . Mr. Cleveland . Mr. Warrell, Jr		
Courtall . . . Mr. Moreton . Mr. Harwood			Miss Spinster . Mrs. Bates . Mrs. Solomon		
Dick Mr. Blissett . Mr. Mitchell			<i>Fair Penitent.</i>		
Lady Frances . Mrs. Cleveland . Miss Oldfield			Horatio Mr. Chalmers . Mr. Wignell		
<i>Bold Stroke for a Husband.</i>			Rossano Mr. Francis . Mr. Warrell		
Don Garcia . . Mr. Cleveland . Mr. Beete			Lavinia Mrs. Francis . Mrs. Hervey		
Laura Mrs. Francis . Mrs. Solomon			<i>Farmer.</i>		
Marcella . . . Mrs. Cleveland . Miss Oldfield			Louisa Mrs. Warrell . Mrs. Hervey		
Luis Mrs. Solomon . Miss Milbourne			Betty Mrs. Rowson . Mrs. Shaw		
<i>Carmelite.</i>			Molly Miss Broadhurst . Mrs. Warrell		
Montgomeri . . Mr. Cleveland . Mr. Harwood			<i>Flitch of Bacon.</i>		
Gyfford Mr. Harwood . Mr. Beete			Justice Benbow . Mr. Warrell . Mr. Green		
<i>Children in the Wood.</i>			Major Benbow . Mr. Harwood . Mr. Bates		
Apathy Mr. Bates . Mr. Francis			<i>Fontainville Forest.</i>		
Oliver Mr. Darley . Mr. Darley, Jr			La Motte . . . Mr. Chalmers . Mr. Whitlock		
Ruffian Mr. De Moulin . Mr. Blissett			Peter Mr. Whitlock . Mr. Morris		
Boy Master Parker . Young Lady			Nemours . . . Mr. Cleveland . Mr. Harwood		
<i>Clandestine Marriage.</i>			<i>Gamester.</i>		
Lord Ogilby . . Mr. Chalmers . Mr. Bates			Beverly Mr. Chalmers . Mr. Moreton		
<i>Country Girl.</i>			Charlotte . . . Mrs. Francis . Mrs. Hervey		
Belville Mr. Cleveland . Mr. Green			Lucy Mrs. Cleveland . Miss Oldfield		
Lucy Mrs. Shaw . Mrs. Rowson			<i>Harlequin Shipwrecked.</i>		
<i>Critic.</i>			Indian Chief . . Mr. Nugent . Mr. Warrell, Jr		
First Niece . . Mrs. Cleveland . Miss Milbourne			Captain Mr. Cleveland . Mr. Solomon		
Second Niece . Mrs. Rowson . Miss Oldfield			Tippy Bob . . . Mr. Darley, Jr . Mr. Robbins		
<i>Dramatist.</i>			Drowsy Mr. Blissett . Mr. Darley, Jr		
Vapid Mr. Chalmers . Mr. Harwood			Mme. Le Rouge Mrs. Lege		
Neville Mr. Cleveland . Mr. Green			Primrose Girl Miss Solomon		
Willoughby . . Mr. Green . Mr. Darley, Jr					

parts that could be played only by trained actors and actresses. Mr Moreton had succeeded Chalmers as *Doricourt* in the "Belle's Stratagem," *Beverly* in the "Gamester," and *Charles Surface* in the "School for Scandal;" Mr. Harwood had been accorded Chalmers' roles of *Jaques* in "As You Like It," *Vapid* in the "Dramatist," and *Pave* in "How to Grow Rich;" and Green had for his share of the Chalmers inheritance the part of *Charles Ratcliffe* in the "Jew." To Green also

CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>Heiress.</i>			<i>Modern Antiques.</i>		
Tiffany . . . Mrs. Cleveland. Mrs. Hervey			Hearty . . . Mr. De Moulin. Mr. Mitchell		
<i>High Life Below Stairs.</i>			Nan . . . Mrs. Francis . Mrs. Solomon		
Trueman . . . Mr. Cleveland . Mr. Beets			Betty . . . Mrs. Rowson . Miss Oldfield		
Lady Bab . . . Mrs. Rowson . Miss Willems			<i>Peeping Tom of Coventry.</i>		
Cook . . . Mrs. Bates . Mrs. Solomon			Maud . . . Mrs. Marshall . Miss Willems		
Chloe . . . Miss Rowson . Miss Milbourne			<i>Percy.</i>		
<i>How to Grow Rich.</i>			Birtha . . . Mrs. Cleveland . Mrs. Hervey		
Pave . . . Mr. Chalmers . Mr. Harwood			<i>Poor Soldier.</i>		
Roundhead . . Mr. Finch . Mr. Blissett			Norah . . . Miss Broadhurst. Miss Milbourne		
Dazzle . . . Mr. Cleveland . Mr. Beets			<i>Purse.</i>		
Plainly . . . Mr. De Moulin. Mr. Warrell			Baron . . . Mr. Whitlock . Mr. Green		
Formal . . . Mr. Warrell . Mr. Solomon			Page . . . Mrs. Marshall . Miss Solomon		
Miss Dazzle . . Mrs. Francis . Mrs. Hervey			<i>Rage.</i>		
Betty . . . Mrs. Cleveland. Mrs. Solomon			Sir Paul . . . Mr. Whitlock . Mr. Bates		
<i>Jew.</i>			Lady Sarah . . Mrs. Hervey . Mrs. Shaw		
Charles Ratcliffe. Mr. Chalmers . Mr. Green			Clara Sedley . . Miss Wells . Mrs. Marshall		
Saunders . . . Mr. Green . Mr. Warrell			Mrs. Darnley . Mrs. Marshall . Mrs. Whitlock		
Dorcas . . . Mrs. Francis . Mrs. Solomon			<i>Rivals.</i>		
<i>Le Tuteur Trompe.</i>			Faulkland . . . Mr. Cleveland . Mr. Wignell		
Don Garcia . . Mr. Nugent . Mr. Francis			Lucy . . . Mrs. Rowson . Mrs. Hervey		
Alonzo . . . Mr. Francis . Mr. Lege			<i>Robin Hood.</i>		
<i>Lionel and Clarissa.</i>			Annette . . . Mrs. Francis . Miss Milbourne		
Clarissa . . . Mrs. Warrell . Mrs. Marshall			<i>Romeo and Juliet.</i>		
<i>Mayor of Garratt.</i>			Paris . . . Mr. Marshall . Mr. Darley, Jr		
Major Sturgeon. Mr. Chalmers . Mr. Green			Montagu . . . Mr. Morris . Mr. Warrell		
Bruin . . . Mr. Green . Mr. Rowson			Capulet . . . Mr. Morris		
Crispin . . . Mr. Darley, Jr			Benvolio . . . Mr. Cleveland . Mr. Green		
Mrs. Bruin . . Mrs. Cleveland. Mrs. Rowson			Balthazar . . . Mr. Darley, Jr. Mr. Warrell, Jr		
<i>Merchant of Venice.</i>			Lady Capulet . Mrs. Rowson . Mrs. Solomon		
Solarino . . . Mr. Cleveland . Mr. Warrell			Nurse . . . Mrs. Shaw . Mrs. Rowson		
Tubal . . . Mr. Milbourne . Mr. Harwood			<i>School for Scandal.</i>		
Launcelot . . . Mr. Harwood . Mr. Bates			Charles Surface. Mr. Chalmers . Mr. Moreton		
<i>Miraculous Mill.</i>			Careless . . . Mr. Darley		
Mealey . . . Mr. Nugent . Mr. Rowson			Sir Harry . . . Mr. Blissett		
			Trip . . . Mr. Moreton . Mr. Warrell, Jr		
			Maria . . . Mr. Francis . Miss Oldfield		

was allotted a number of Cleveland's parts, including *Belville* in the "Country Girl," and *Neville* in the "Dramatist." Miss Oldfield succeeded Mrs. Cleveland as *Phæbe* in "As You Like It," *Lady Frances Touchwood* in the "Belle's Stratagem," *Marcella* in "A Bold Stroke for a Husband" and *Lucy* in the "Gamester." She also played *Maria* in the "School for Scandal" instead of Mrs. Francis, and *Maud* in "Peeping Tom of Coventry" instead of Mrs. Marshall. Miss Milbourne was also making substantial progress. She succeeded Miss Rowson as *Harriet* in the "Wedding Day," Miss Broadhurst as *Ariel* in the "Tempest," and Mrs. Francis as *Annette* in "Robin Hood." As *Annette* she was complimented by the fault-finding Baltimore critic as a promising young actress. Little Miss Solomon was also accorded some parts not previously credited to her, as *Lord William* in the "Countess of Salisbury" and *Cicely* in the "Quaker." The positions held by Mrs. Hervey and Mr. Beete are also indicated in these changes. After the play, "Fontainville Forest," on the 1st of December, a dance by Mr. Francis, "The Fair," was given, in which Signor Joseph Doctor performed some astonishing "feats of activity." Doctor had been

CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>School for Wives.</i>			<i>Hippolito</i> . . .	Mr. Francis . .	Mr. Warrell, Jr
Crow	Mr. Blissett . .	Mr. Solomon	<i>Mustachio</i> . . .	Mr. De Moulin..	Mr. Mitchell
<i>Sicilian Romance.</i>			<i>Ariel</i>	Miss Broadhurst.	Miss Milbourne
Jaques	Mr. Blissett . .	Mr. Mitchell	<i>Tom Thumb, the Great.</i>		
Alinda	Miss Broadhurst.	Mrs. Warrell	<i>Lord Grizzle</i> . .	Mr. Marshall .	Mr. Harwood
<i>Slaves in Algiers.</i>			<i>Doodle</i>	Mr. Darley, Jr..	Mr. Blissett
Henry	Mr. Cleveland .	Mr. Beete	<i>Huncamunca</i> . .	Mrs. Oldmixon..	Mrs. Solomon
<i>Son-in-Law.</i>			<i>Mustacha</i> . . .	Miss Willems .	Mrs. Bates
Cranky	Mr. Finch . . .	Mr. Warrell	<i>Wedding Day.</i>		
Landlord . . .	Mr. Warrell . .	Mr. Mitchell	<i>Hannah</i> . . .	Miss Rowson .	Miss Milbourne
<i>Sultan.</i>			<i>Wonder.</i>		
Elmira	Mrs. Francis . .	Miss Oldfield	<i>Don Lopez</i> . . .	Mr. Finch . . .	Mr. Warrell
<i>Tempest.</i>			<i>Col. Briton</i> . . .	Mr. Fennell . .	Mr. Whitlock
Gonzalo	Mr. Cleveland .	Mr. Beete	<i>Alguazil</i>	Mr. Warrell . .	Mr. Mitchell
			<i>Isabella</i>	Mrs. Francis .	Mrs. Warrell

with the company at Sadler's Wells from the 12th of May, 1788, to the 15th of October, 1795. He first performed the office of "clown to the tumbling," but for his last performance "Mr. Doctor, the celebrated Spaniard," was announced to present "curious equilibres and posture work with a pyramid of glasses and the Italian serpentine on a ladder twenty feet high;" to run up a plank fifteen feet high, off which he will throw a summerset and discharge a brace of pistols at the same time, and finally to throw a summerset from the upper boxes of the theatre. Doctor was a pantomimist as well as an expert gymnast and tumbler. His appearance at Baltimore gained him an engagement the next season in Philadelphia. There were, besides, some amateur *debuts* during the season, including a young lady as *Columbine* in "Harlequin's Invasion," and a dance in the character of *Pierrot* by Mr. Bertrand at the end of the first act of the "Fair Penitent."

A number of pieces familiar to Philadelphia audiences was advertised with the casts for the first time, which are here given as part of the record. The only new piece in the list is M. Lege's pantomime, "Le Marechal des Logis." Few changes as the Baltimore casts show,

BALTIMORE CASTS OF PHILADELPHIA PRODUCTIONS.

BEGGAR'S OPERA.		Woodville	Mr. Moreton	Simon	Mr. Blissett
Macheath	Mr. Marshall	Lord Glenmore	Mr. Beete	Tim Tartlet	Mr. Harwood
Peachum	Mr. Bates	Capt. Harcourt	Mr. Wignell	Frank	Mr. Warrell, Jr
Lockit	Mr. Francis	Grey	Mr. Whitlock	Snap	Mr. Darley, Jr
Filch	Mr. Blissett	Vane	Mr. Francis	Landlord	Mr. Warrell
Jemmy Twitcher	Mr. Beete	Jacob	Mr. Harwood	Postboy	Master Warrell
Mat	Mr. Darley, Jr	Servant	Mr. Mitchell	Mrs. Patty Pan	Mrs. Rowson
Ben Budge	Mr. Green	Cecilia	Mrs. Marshall	Charlotte	Miss Oldfield
Robin	Mr. Mitchell	Miss Mortimer	Mrs. Hervey	Nancy	Mrs. Hervey
Nimming Ned	Mr. Warrell, Jr	Warner	Mrs. Solomon	—	
Harry	Mr. Warrell	Bridget	Mrs. Shaw	HARLEQUIN'S INVASION.	
Mrs. Peachum	Mrs. Shaw	—			
Polly	Mrs. Marshall	FIRST FLOOR.			
Lucy	Mrs. Oldmixon	Whimsey	Mr. Francis	Harlequin	Mr. Francis
CHAPTER OF ACCIDENTS.		Monford	Mr. Beete	Mercury	Mr. Marshall
Gov. Harcourt	Mr. Green	Young Whimsey	Mr. Moreton	Forge	Mr. Moreton
		Furnish	Mr. Bates	Bounce	Mr. Green
				Snip	Mr. Bates
				Frontin	Mr. Harwood

and unimportant as they were in themselves, it is evident there was inherent weakness in the company, which sooner or later would compel its reorganization.

A fortnight after the close of the second Baltimore engagement the company began the third season in Philadelphia. It opened on

LIST OF PERFORMANCES—*Phil.*

1795.

Dec. 14—Carmelite	Cumberland
Romp	Bickerstaff
16—Highland Reel	O'Keefe
Irishman in London	Macready
18—Rage	Reynolds
Les Armans d'Arcade	Francis
Children in the Wood	Morton
21—Child of Nature	Mrs. Inchbald
Les Deux Chasseurs	
Midnight Hour	Mrs. Inchbald
23—Percy	Miss More
Sailor's Landlady	Francis
Cross Purposes	O'Brien
26—George Barnwell	Lillo
Harlequin Shipwrecked	

the 14th of December, 1795, and closed on the 1st of July, 1796.

It was not a season remarkable either for the character of its productions or the general excellence of the company. Fennell's place was still to be supplied, and Moreton was too inexperienced an actor to compensate for the loss of Chalmers. Miss Broadhurst also had left the company and joined

BALTIMORE CASTS OF PHILADELPHIA PRODUCTIONS.

Abraham	Mr. Blissett
Taffy	Mr. Beete
Simon (Clown)	Mr. Wignell
Bog	Mr. Darley, Jr
Padlock	Mr. Warrell, Jr
Old Woman	Mr. Marshall
Dolly Snip	Mrs. Francis
Mrs. Snip	Mrs. Rowson
Sukey Chitterlin	Miss Willems
Fairy	Miss Solomon
Fairy Harlequin, Master Strickland	
Fairy Clown	Master Warrell

LE MARECHAL DES LOGIS.

Marechal des Logis	Mr. Moreton
Deux Voleurs {	Mr. Darley, Jr
	Mr. Blissett
Colin	Mr. Lege
Colas	Mr. Warrell
Chaffeurs	Mr. Francis

Agathe	Mrs. De Marque
Margot	Miss Solomon

MIDNIGHT HOUR.

Marquis	Mr. Marshall
General	Mr. Harwood
Sebastian	Mr. Francis
Nicholas	Mr. Bates
Matthias	Mr. Blissett
Ambrose	Mr. Warrell
Julia	Mrs. Hervey
Cicely	Mrs. Bates
Flora	Mrs. Whitlock

QUAKER.

Steady	Mr. Harwood
Solomon	Mr. Bates
Lubin	Mr. Marshall
Farmer Steady	Mr. Warrell

Gillian	Mrs. Marshall
Floretta	Mrs. Oldmixon
Cicely	Mrs. Solomon

ROMAN FATHER.

Tullus Hostilius	Mr. Green
Horatius	Mr. Whitlock
Publius	Mr. Moreton
Valerius	Mr. Wignell
Volcinius	Mr. Darley, Jr
Soldier	Mr. Warrell
First Citizen	Mr. Mitchell
Second Citizen	Mr. Blissett
Horatia	Mrs. Whitlock
Valeria	Mrs. Hervey

TWO PHILOSOPHERS.

Philosophers {	Mr. Francis
	Mr. Lege
Merry Girl	Mrs. De Marque

the Old American Company in New York. Even the favorites, the Whitlocks, the Marshalls, and Bates, were no longer entirely satisfactory to the Philadelphia public, and so it was determined that Mr. Wignell should again visit England for recruits. He took his benefit and his leave of the theatre, until after his return, on the 18th of April, 1796, when he played *Rogue* in the "Mountaineers." The manager's absence gave Moreton an opportunity to play at least one part before the close of the season in which Wignell was unrivalled—*Darby* in the "Poor Soldier." This was for Mrs. Warrell's benefit, when the lady absurdly appeared as *Patrick*. Subsequently, however, Mr. Chalmers returned for the remaining weeks of the season, reappearing as *Goldfinch* in the "Road to Ruin" on the 25th of May. He played *Ranger* in the "Suspicious Husband" and the title-role in "Comus" for Mr. Morris, *Mac-*

- Dec. 28—Haunted Tower Cobb
Wrangling Lovers Lyon
30—Jew Cumberland
La Boiteuse.
Tom Thumb, the Great . O'Hara
1796.
Jan. 1—Bank Note Macready
Purse Cross
T'Other Side of the Gutter.
4—Fontainville Forest Boaden
Rural Merriment Francis
High Life Below Stairs . Townley
6—Next-Door Neighbors
Mrs. Inchbald
Harlequin Shipwrecked.
8—Bank Note.
Farmer O'Keefe
11—School for Scandal Sheridan
Bird Catcher.
Poor Soldier O'Keefe
13—Wheel of Fortune Cumberland
Prize Hoare
15—Rage.
Peeping Tom of Coventry
O'Keefe
18—Douglas Home
La Boiteuse.
Deaf Lover Pilon
20—Rivals Sheridan
Harlequin's Invasion Garrick
22—Romeo and Juliet Shakspeare
Midnight Hour.
25—Robin Hood MacNally
Harlequin's Invasion.
27—Country Girl Garrick
Ways and Means Colman, Jr
29—Wheel of Fortune.
First Floor Cobb
Feb. 1—Isabella Southerne
Devil to Pay Coffey
3—Bank Note.
Hob in the Well Cibber
5—Married Man Mrs. Inchbald
La Rose et le Bouton.
Widow's Vow Mrs. Inchbald
8—Woodman Dudley

- Feb. 8—All the World's a Stage. Jackman
 10—Provoked Husband . . . Vanbrugh
 Warrior's Welcome Home, Francis
 Children in the Wood.
 12—Roman Father . . . Whitehead
 Spoiled Child . . . Bickerstaff
 15—Every One Has His Fault
 Mrs. Inchbald
 Poor Soldier.
 17—She Stoops to Conquer. Goldsmith
 Divertisement Pastoral . . . Lege
 Midnight Hour.
 19—Castle of Andalusia . . . O'Keefe
 As It Should Be . . . Oulton
 20—English Merchant . . . Colman
 Tom Thumb, the Great.
 23—Zara . . . Hill
 Agreeable Surprise . . . O'Keefe
 24—Dramatist . . . Reynolds
 Padlock . . . Bickerstaff
 26—Jane Shore . . . Rowe
 Witches of the Rocks.
 29—Rage.
 Spoiled Child
 Mar. 2—Gamester . . . Moore
 Witches of the Rocks.
 4—Married Man.
 Prisoner . . . Rose
 7—Merry Wives of Windsor
 Shakspere
 Egyptian Festival . . . Lege
 Who's the Dupe? . . Mrs. Cowley
 9—Bold Stroke for a Husband
 Mrs. Cowley
 Florizel and Perdita . . Shakspere
 11—Orphan . . . Otway
 Mogul Tale . . . Mrs. Inchbald
 14—Road to Ruin . . . Holcroft
 Lucky Escape . . . Francis
 Mogul Tale.
 16—Suicide . . . Colman
 Lucky Escape.
 Deaf Lover.
 18—Inkle and Yarico . . Colman, Jr.
 Shamrock . . . Francis
 Irishman in London.
- beth* for Mr. Green, *Richard* in
 "Richard III" for Mrs. Hervey
 and Miss Willems, *Mercutio* in
 "Romeo and Juliet," and *Young*
Wilding in the "Lyar" for the
 Warrells, father and sons; *Shylock*
 for Lege and Doctor, the panto-
 mimists; *Sir Charles Racket* in
 "Three Weeks After Marriage"
 for Mrs. and Miss Solomon;
Petruchio to Mrs. Rowson's *Cath-*
arine for the Rowsons; *Belcour*
 in the "West Indian" for Mrs.
 Francis, and *Zanga* in the "Re-
 venge" for his own benefit.
 When the "Children in the Wood"
 was given as part of the benefit
 bill of Mrs. and Miss Solomon,
 Mr. Moreton made his first ap-
 pearance as *Walter*, and Miss C.
 Solomon appeared for the first
 time on any stage as the *Boy*,
 while Miss Solomon satisfied her
 ambition as *Little Pickle* in the
 "Spoiled Child," being introduced
 in an occasional address, written
 by Mrs. Rowson, of which this
 was the closing couplet:

And, though at all times partial,
Forget for this one night the charming Mrs.
Marshall.

When "Harlequin Shipwrecked" was given for the first time this season on the 26th of December, the pantomime ended with an exhibition of feats of activity called "T'Other Side of the Gutter," in which Signor Doctor made his first appearance in Philadelphia. Doctor played in many of the pantomimes during the season, and both he and Mrs. Doctor occasionally appeared in small speaking parts. The younger Darley and Miss Milbourne had a joint benefit on the 22d of June, when Chalmers played *Vapid* and Miss Milbourne attempted *Marianne* in the "Dramatist," while Master R. Bates made his first appearance on the stage as *Narcisso* in the "Prisoner." Among the names that occasionally appeared in the bills during the season was that of Miss Gilaspie. She made her first appearance as the *Boy* in "Children in

- Mar. 21—Zara
Lucky Escape.
Deserter Dibdin
23—Duenna Sheridan
Fandango Dance . . . Francis
Widow's Vow.
24—Tempest Dryden
Mogul Tale.
28—Earl of Essex Jones
Easter Gift, Francis and Milbourne
Warrior's Welcome Home.
30—George Barnwell.
Love in a Camp . . . O'Keefe
April 1—Jealous Wife Colman
Prize.
2—Jew.
Witches of the Rocks.
4—All in the Wrong . . . Murphy
No Song No Supper . . . Hoare
6—Rage.
Shipwrecked Mariners Preserved
8—Miser Fielding
Jubilee Garrick
11—All in the Wrong.
Sicilian Romance . . . Siddons
13—Hamlet Shakspeare
Village Lawyer Oulton
15—Maid of the Mill . . . Bickerstaff
Le Forêt Noire.
18—Mountaineers Colman, Jr.
High Life Below Stairs.
(Mr. Wignell's benefit.)
20—Hamlet.
Robinson Crusoe . . . Sheridan
22—Rule a Wife and Have a Wife
Fletcher
Harlequin Hurry-Scurry . Francis
Two Strings to Your Bow, Jephson
(Mr. Harwood's benefit.)
25—Mountaineers.
Ways and Means.
27—Every One Has His Fault.
Irish Vagary Francis
Romp.
(Benefit of Philadelphia Dispensary.)
29—Deserted Daughter . . Holcroft
Deserter.

- May 2—Way to Keep Him . . . Murphy
Rival Knights.
(Mr. Moreton's benefit.)
- 4—Know Your Own Mind . Murphy
Motley Groupe . . . Francis
Poor Soldier.
(Mrs. Warrell's benefit.)
- 6—Deserted Daughter.
Jubilee.
- 9—Alexander the Great . . . Lee
Deserter of Naples.
(Mrs. Marshall's benefit.)
- 11—Such Things Are . Mrs. Inchbald
Mogul Tale.
(Mr. Darley's benefit.)
- 13—Henry II . . . Hull
Miraculous Mill . . . Francis
Love a la Mode . . . Macklin
(Mr. Whitlock's benefit.)
- 16—Patriot.
Barnaby Brittle . . . Betterton
Gil Blas . . . Bates
(Mr. Bates' benefit.)
- 18—Count of Narbonne . . Jephson
Lucky Escape.
Farm House . . . Kemble
(Mr. Marshall's benefit.)
- 20—Speculation . . . Reynolds
Miraculous Mill.
Doctor and Apothecary . . Cobb
(Mrs. Oldmixon's benefit.)
- 23—First Love . . . Cumberland
Maid of the Oaks . . . Burgoyne
(Mrs. Whitlock's benefit.)
- 25—Road to Ruin.
Critic . . . Sheridan
- 27—Suspicious Husband . . Hoadly
Comus . . . Milton
Warrior's Welcome Home.
(Mr. Morris' benefit.)
- 30—Macbeth . . . Shakspeare
Harlequin's Club . . . Francis
Ghost . . . Mrs. Centlivre
(Mr. Green's benefit.)
- June 1—Busybody . . . Mrs. Centlivre
Motley Groupe.

the Wood" on the 18th of December, 1795. She afterward played the *Fairy Columbine* in "Harlequin's Invasion," *Sally* in Francis' "Lucky Escape," and served as an extra in the processions and pageants. Together with Miss Solomon and Master Bates she was a *Pigmy* in "Harlequin Dr. Faustus," and she appeared as the *Merry Girl* in Lege's new pantomime, the "Merry Little Girl." Her last appearance on any stage was as the *Page* in the "Purse" on the 15th of June, 1796. Her brief career is only worthy of remark because the *Aurora* thought it worth while to notice her retirement. That journal spoke of her as "the little airy Gilaspie who has so often delighted the audience," and added that her connections, which were respectable, meant to transfer her budding genius to another sphere.

The changes in the casts made necessary during the season by changes in the company are at

once an index to the growing strength of the younger members of the organization and of its waning importance in the eyes of the public. The most important of the vacated parts to be provided for were those of Miss Broadhurst, who was succeeded by Mrs. Marshall as *Laura* in the "Agreeable Surprise," *Leonora* in the "Padlock," *Angelina* in "Robin Hood," and *Emily* in the "Woodman;" by Miss Willems as *Catalina* in the "Castle of Andalusia," *Nelly* in "No Song No Supper," and *Phæbe* in "Rosina;" by Mrs. Hervey as *Sabrina* in "Comus" and *Cicely* in the "Haunted Tower;" by Mrs. Whitlock as *Jenny* in the "Deserter;" by Mrs. Warrell as *Louisa* in the "Duchessa," *Molly Maybush* in the "Farmer," *Jessica* in the "Merchant of Venice," *Emma* in "Peeping Tom" and *Clara* in the "Prisoner;" by Miss Oldfield as *Worowski* in "Inkle and Yarico," and by Miss Milbourne as *Juba* in

- June—1—Midnight Wanderers . . Pearce
(Mrs. Shaw's benefit.)
3—Coriolanus Shakspeare
Harlequin Dr. Faustus . . Francis
(Mr. and Mrs. Francis' benefit.)
6—Richard III Shakspeare
Barnaby Rattle.
(Mrs. Hervey and Miss Willems' benefit.)
8—Romeo and Juliet . . . Shakspeare
Lyar Foote
(Warrell and Sons' benefit.)
10—Merchant of Venice . Shakspeare
Merry Little Girl Lege
Valiant Officer.
(Lege and Doctor's benefit.)
13.—Three Weeks After Marriage
Murphy
Children in the Wood.
(Mrs. and Miss Solomon's benefit.)
15—School for Soldiers . . . Henry
Les Deux Sœurs Francis
Purse.
(Blissett, Mrs. De Marque and Mrs. Bates'
benefit.)
17—Disbanded Officer . . Johnstone
American Tar.
Catharine and Petruchio
Shakspeare
(Mr. and Mrs. Rowson's benefit.)
20—Revenge Moore
Mock Doctor Fielding
(Mr. Chalmers' benefit.)
22—Dramatist.
Prisoner.
(Mr. Darley, Jr., and Miss Milbourne's
benefit.)
24—West Indian Cumberland
Crotchet Lodge Hurlstone
(Mrs. Francis' benefit.)
27—Contrast Tyler
Rival Knights.
(Mr. Milbourne's benefit.)
29—Carmelite.
Mock Doctor.
July 1—Deserted Daughter.
Rosina Mrs. Brooke
(Mr. Wells' benefit.)

the "Prize" and *Ariel* in the "Tempest." When Miss Willems played *Phæbe* in "Rosina" on the last night of the season she was Mrs. Green,

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Agreeable Surprise.</i>			<i>Devil to Pay.</i>		
John Mr. Cleveland . Mr. Warrell, Jr			Footman . . . Mr. Solomon . Mr. Darley, Jr		
Stump Mr. De Moulin . Mr. Solomon			Coachman . . . Mr. Darley, Jr . Mr. Morgan		
Laura Miss Broadhurst . Mrs. Marshall			Lettice Mrs. Cleveland . Mrs. Solomon		
Cowslip Mrs. Solomon . Miss Willems					
Fringe Miss Willems . Mrs. Rowson			<i>Douglas.</i>		
<i>All the World's a Stage.</i>			Glenalvon . . . Mr. Fennell . Mr. Wignell		
Wat Mr. Mitchell . Mr. Darley, Jr			Anna Mrs. Cleveland . Mrs. Francis		
Jane Mrs. Solomon . Mrs. Francis			<i>Dramatist.</i>		
<i>Bold Stroke for a Husband.</i>			Scratch Mr. Wignell . Mr. Bates		
Don Julio . . . Mr. Chalmers . Mr. Green			Letty Mrs. Solomon . Mrs. Hervey		
Don Vasquez . Mr. Francis . Mr. Warrell					
Gasper Mr. Whitlock . Mr. Francis			<i>Diuenna.</i>		
<i>Busybody.</i>			Isaac Mr. Wignell . Mr. Bates		
Scentwell . . . Mrs. Cleveland . Miss Oldfield			Porter Mr. Milbourne		
<i>Carmelite.</i>			Clara Mrs. Warrell . Mrs. Oldmixon		
Montgomeri . . Mr. Harwood . Debutante			Louisa Miss Broadhurst . Mrs. Warrell		
<i>Castle of Andalusia.</i>			Flora Mrs. Cleveland . Miss Oldfield		
Don Alphonso . Mr. Moreton . Mr. Darley, Jr			Lauretta Miss Rowson		
Philippi Mr. Darley, Jr . Mr. Warrell, Jr			<i>Every One Has His Fault.</i>		
Catalina Miss Broadhurst . Miss Willems			Mrs. Placid . . Mrs. Rowson . Mrs. Shaw		
<i>Catharine and Petruchio.</i>			<i>Farmer.</i>		
Hortensio . . . Mr. Cleveland . Mr. Beete			Stubble Mr. Morris . Mr. Morgan		
Biondello . . . Mr. Harwood . Mr. Mitchell			Betty Mrs. Shaw . Miss Willems		
Pedro Mr. Green . Mr. Darley, Jr			<i>Farm House.</i>		
Catharine . . . Mrs. Morris . Mrs. Rowson			Modely Mr. Cleveland . Mr. Marshall		
Bianca Mrs. Cleveland . Mrs. Hervey			<i>Gamester.</i>		
<i>Children in the Wood.</i>			Beverly Mr. Moreton . Mr. Whitlock		
Boy Master Parker . Miss Gilaspie			Lewson Mr. Cleveland . Mr. Moreton		
<i>Comus.</i>			Dawson Mr. Moreton . Mr. Beete		
Younger Brother . Mr. Cleveland . Mr. Warrell, Jr			<i>Hamlet.</i>		
Lady Mrs. Whitlock . Mrs. Marshall			Hamlet Mr. Chalmers . Mr. Moreton		
Sabrina Miss Broadhurst . Mrs. Hervey			Ghost Mr. Wignell . Mr. Whitlock		
Pastoral Nymph . Mrs. Marshall . Miss Milbourne			Laertes Mr. Moreton . Mr. Wignell		
<i>Critic.</i>			Guildenstern . Mr. Cleveland . Mr. Beete		
Dangle Mr. Wignell . Mr. Green			2d Gravedigger . Mr. Wignell . Mr. Milbourne		
Sir Fretful . . . Mr. Harwood . Mr. Marshall			<i>Harlequin Hurry-Scurry.</i>		
Pasticcio . . . Mr. Marshall . Mr. Darley, Jr			Bumpkin . . . Mr. Blissett . Mr. Doctor		
Interpreter . . Mr. Blissett . Mr. Doctor			<i>Harlequin Shipwrecked.</i>		
Burleigh Mr. Blissett . Mr. Morgan			Indian Chief . . Mr. Nugent . Mr. Warrell, Jr		
Leicester Mr. Cleveland . Mr. Blissett			Captain Mr. Cleveland . Mr. Solomon		
Raleigh Mr. Green . Mr. Beete			Tippy Bob . . . Mr. Darley, Jr . Mr. Robbins		
<i>Deserter.</i>			Drowsey Mr. Blissett . Mr. Darley		
Flint Mr. Green . Mr. Blissett			<i>Harlequin's Invasion.</i>		
Jenny Miss Broadhurst . Mrs. Whitlock			Old Woman . . Mr. Marshall . Mr. Darley		

the wife of William Green of the company. The last time I find the name of Miss Willems in the bill was on the 6th of June, when she

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Haunted Tower.</i>			<i>Maid of the Mill.</i>		
De Courci . . . Mr. Cleveland . Mr. Moreton			Mervin . . . Mr. Cleveland . Mr. Darley, Jr		
Cicely . . . Miss Broadhurst. Mrs. Hervey			Ralph . . . Mr. Wignell . . Mr. Francis		
<i>Hob in the Wall.</i>			<i>Merchant of Venice.</i>		
Dick . . . Mr. Harwood . Mr. Warrell, Jr			Shylock . . . Mr. Fennell . . Mr. Chalmers		
Betty . . . Mrs. Solomon . Mrs. Hervey			Gratiano . . . Mr. Wignell . . Mr. Moreton		
<i>Inkle and Yarico.</i>			Solanio . . . Mr. Green . . Mr. Beete		
Planter Mr. Beete			Bassanio . . . Mr. Moreton . Mr. Green		
Narcissa . . . Mrs. Oldmixon. Miss Willems			Tubal . . . Mr. Harwood . Mr. Morgan		
Wowski . . . Miss Broadhurst. Miss Oldfield			Jessica . . . Miss Broadhurst. Mrs. Warrell		
<i>Isabella.</i>			<i>Merry Wives of Windsor.</i>		
Belford . . . Mr. Cleveland . Mr. Warrell			Fenton . . . Mr. Cleveland . Mr. Warrell, Jr		
Pedro . . . Mr. Green . . Mr. Beete			Mr. Ford . . . Mr. Chalmers . Mr. Wignell		
Officer . . . Mr. De Moulin . Mr. Mitchell			Host . . . Mr. Wignell . . Mr. Darley		
<i>Jealous Wife.</i>			Bardolph . . . Mr. Darley, Jr . Mr. Warrell		
Charles . . . Mr. Cleveland . Mr. Moreton			Pistol . . . Mr. Francis . . Mr. Darley, Jr		
Capt. O'Cutter . Mr. Harwood . Mr. Bates			Rugby . . . Mr. Warrell, Jr . Mr. Solomon		
Sir Harry Beagle. Mr. Chalmers . Mr. Harwood			Simple . . . Mr. Blissett . . Mr. Mitchell		
Paris Mr. Blissett			Ann Page . . . Miss Willems . Miss Oldfield		
<i>Jew.</i>			<i>Midnight Hour.</i>		
Dorcas . . . Mrs. Solomon . Mrs. Rowson			Julia . . . Mrs. Hervey . . Mrs. Francis		
<i>Know Your Own Mind.</i>			<i>No Song No Supper.</i>		
Lovewit . . . Mr. Harwood . Mr. Francis			Louisa . . . Miss Willems . Miss Rowson		
Malvil . . . Mr. Whitlock . Mr. Green			Nelly . . . Miss Broadhurst. Miss Willems		
Capt. Bygrove . Mr. Cleveland . Mr. Beete			<i>Orphan.</i>		
Charles . . . Mr. Francis . . Mr. Warrell, Jr			Chamont . . . Mr. Chalmers . Mr. Wignell		
Darkwood . . Mr. Chalmers . Mr. Marshall			<i>Padlock.</i>		
Lady Jane . . Mrs. Cleveland . Mrs. Morris			Leonora . . . Miss Broadhurst. Mrs. Marshall		
Miss Neville . Mrs. Francis . Mrs. Warrell			Ursula . . . Mrs. Shaw . . Mrs. Rowson		
Mad. La Rouge. Mrs. Rowson . Miss Oldfield			<i>Peeping Tom of Coventry.</i>		
<i>Le Foret Noire.</i>			Count Lewis . . Mr. Cleveland . Mr. Blissett		
Adolphe . . . T. Warrell . . Miss Solomon			Emma . . . Miss Broadhurst. Mrs. Warrell		
Pasquin . . . Mr. Darley, Jr . Mr. Mitchell			Lady Godiva . . Miss Willems . Miss Oldfield		
Sans Quartier . Mr. Cleveland . Mr. Darley, Jr			Mayoress . . . Mrs. Rowson . Mrs. Shaw		
Marton . . . Miss Rowson . Miss Oldfield			<i>Percy.</i>		
<i>Lyar.</i>			Sir Hubert . . . Mr. Cleveland . Mr. Warrell		
Sir James Elliot . Mr. Cleveland . Mr. Green			<i>Poor Soldier.</i>		
Miss Godfrey . Mrs. Cleveland . Mrs. Hervey			Father Luke . . Mr. Blissett . . Mr. Morgan		
<i>Macbeth.</i>			Norah . . . Miss Milbourne . Mrs. Warrell		
Malcolm . . . Mr. Cleveland . Mr. Warrell, Jr			<i>Prisoner.</i>		
Donalbane . . Mr. Warrell, Jr . T. Warrell			Bernardo . . . Mr. Darley . . Mr. Darley, Jr		
Lenox . . . Mr. Harwood . Mr. Marshall			Pasqual . . . Mr. Darley, Jr . Mr. Darley		
Fleance . . . Mast. T. Warrell. Miss Solomon			Narcisso . . . Debutante . . Miss Gilaspie		
Seyton . . . Mr. Francis . . Mr. Beete			Clara . . . Miss Broadhurst. Mrs. Warrell		
Third Witch . . Mr. Wignell . . Mr. Francis			Therese . . . Miss Willems . Mrs. Hervey		

the "Prize" and *Ariel* in the "Tempest." When Miss Willems played *Phæbe* in "Rosina" on the last night of the season she was Mrs. Green,

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Agreeable Surprise.</i>			<i>Devil to Pay.</i>		
John	Mr. Cleveland	Mr. Warrell, Jr	Footman	Mr. Solomon	Mr. Darley, Jr
Stump	Mr. De Moulin	Mr. Solomon	Coachman	Mr. Darley, Jr	Mr. Morgan
Laura	Miss Broadhurst	Mrs. Marshall	Lettice	Mrs. Cleveland	Mrs. Solomon
Cowslip	Mrs. Solomon	Miss Willems			
Fringe	Miss Willems	Mrs. Rowson	<i>Douglas.</i>		
<i>All the World's a Stage.</i>			Glenalvon	Mr. Fennell	Mr. Wignell
Wat	Mr. Mitchell	Mr. Darley, Jr	Anna	Mrs. Cleveland	Mrs. Francis
Jane	Mrs. Solomon	Mrs. Francis			
<i>Bold Stroke for a Husband.</i>			<i>Dramatist.</i>		
Don Julio	Mr. Chalmers	Mr. Green	Scratch	Mr. Wignell	Mr. Bates
Don Vasquez	Mr. Francis	Mr. Warrell	Letty	Mrs. Solomon	Mrs. Hervey
Gasper	Mr. Whitlock	Mr. Francis			
<i>Buycbody.</i>			<i>Duenna.</i>		
Scentwell	Mrs. Cleveland	Miss Oldfield	Isaac	Mr. Wignell	Mr. Bates
<i>Carmelite.</i>			Porter	Mr. Milbourne	
Montgomeri	Mr. Harwood	Debutante	Clara	Mrs. Warrell	Mrs. Oldmixon
<i>Castle of Andalusia.</i>			Louisa	Miss Broadhurst	Mrs. Warrell
Don Alphonso	Mr. Moreton	Mr. Darley, Jr	Flora	Mrs. Cleveland	Miss Oldfield
Philippi	Mr. Darley, Jr	Mr. Warrell, Jr	Lauretta	Miss Rowson	
Catalina	Miss Broadhurst	Miss Willems			
<i>Catharine and Petruchio.</i>			<i>Every One Has His Fault.</i>		
Hortensio	Mr. Cleveland	Mr. Beete	Mrs. Placid	Mrs. Rowson	Mrs. Shaw
Biondello	Mr. Harwood	Mr. Mitchell			
Pedro	Mr. Green	Mr. Darley, Jr	<i>Farmer.</i>		
Catharine	Mrs. Morris	Mrs. Rowson	Stubble	Mr. Morris	Mr. Morgan
Bianca	Mrs. Cleveland	Mrs. Hervey	Betty	Mrs. Shaw	Miss Willems
<i>Children in the Wood.</i>			<i>Farm House.</i>		
Boy	Master Parker	Miss Gilaspie	Modely	Mr. Cleveland	Mr. Marshall
<i>Comus.</i>					
Younger Brother	Mr. Cleveland	Mr. Warrell, Jr	<i>Gamester.</i>		
Lady	Mrs. Whitlock	Mrs. Marshall	Beverly	Mr. Moreton	Mr. Whitlock
Sabrina	Miss Broadhurst	Mrs. Hervey	Lewson	Mr. Cleveland	Mr. Moreton
Pastoral Nymph	Mrs. Marshall	Miss Milbourne	Dawson	Mr. Moreton	Mr. Beete
<i>Critic.</i>			<i>Hamlet.</i>		
Dangle	Mr. Wignell	Mr. Green	Hamlet	Mr. Chalmers	Mr. Moreton
Sir Fretful	Mr. Harwood	Mr. Marshall	Ghost	Mr. Wignell	Mr. Whitlock
Pasticcio	Mr. Marshall	Mr. Darley, Jr	Laertes	Mr. Moreton	Mr. Wignell
Interpreter	Mr. Blissett	Mr. Doctor	Guildenstern	Mr. Cleveland	Mr. Beete
Burleigh	Mr. Blissett	Mr. Morgan	2d Gravedigger	Mr. Wignell	Mr. Milbourne
Leicester	Mr. Cleveland	Mr. Blissett			
Raleigh	Mr. Green	Mr. Beete	<i>Harlequin Hurry-Scurry.</i>		
<i>Deserter.</i>			Bumpkin	Mr. Blissett	Mr. Doctor
Flint	Mr. Green	Mr. Blissett			
Jenny	Miss Broadhurst	Mrs. Whitlock	<i>Harlequin Shipwrecked.</i>		
			Indian Chief	Mr. Nugent	Mr. Warrell, Jr
			Captain	Mr. Cleveland	Mr. Solomon
			Tippy Bob	Mr. Darley, Jr	Mr. Robbins
			Drowsey	Mr. Blissett	Mr. Darley
			<i>Harlequin's Invasion.</i>		
			Old Woman	Mr. Marshall	Mr. Darley

the wife of William Green of the company. The last time I find the name of Miss Willems in the bill was on the 6th of June, when she

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Haunted Tower.</i>			<i>Maid of the Mill.</i>		
De Courci	Mr. Cleveland . Mr. Moreton		Mervin	Mr. Cleveland . Mr. Darley, Jr	
Cicely	Miss Broadhurst. Mrs. Hervey		Ralph	Mr. Wignell . . Mr. Francis	
<i>Hob in the Well.</i>			<i>Merchant of Venice.</i>		
Dick	Mr. Harwood . Mr. Warrell, Jr		Shylock	Mr. Fennell . . Mr. Chalmers	
Betty	Mrs. Solomon . Mrs. Hervey		Gratiano	Mr. Wignell . . Mr. Moreton	
<i>Inkle and Yarico.</i>			Solanio	Mr. Green . . . Mr. Beete	
Planter	Mr. Beete		Bassanio	Mr. Moreton . Mr. Green	
Narcissa	Mrs. Oldmixon. Miss Willems		Tubal	Mr. Harwood . Mr. Morgan	
Wowski	Miss Broadhurst. Miss Oldfield		Jessica	Miss Broadhurst. Mrs. Warrell	
<i>Isabella.</i>			<i>Merry Wives of Windsor.</i>		
Belford	Mr. Cleveland . Mr. Warrell		Fenton	Mr. Cleveland . Mr. Warrell, Jr	
Pedro	Mr. Green . . . Mr. Beete		Mr. Ford	Mr. Chalmers . Mr. Wignell	
Officer	Mr. De Moulin . Mr. Mitchell		Host	Mr. Wignell . . Mr. Darley	
<i>Jealous Wife.</i>			Bardolph	Mr. Darley, Jr . Mr. Warrell	
Charles	Mr. Cleveland . Mr. Moreton		Pistol	Mr. Francis . . Mr. Darley, Jr	
Capt. O'Cutter .	Mr. Harwood . Mr. Bates		Rugby	Mr. Warrell, Jr . Mr. Solomon	
Sir Harry Beagle.	Mr. Chalmers . Mr. Harwood		Simple	Mr. Blissett . . Mr. Mitchell	
Paris	Mr. Blissett		Ann Page	Miss Willems . Miss Oldfield	
<i>Jew.</i>			<i>Midnight Hour.</i>		
Dorcas	Mrs. Solomon . Mrs. Rowson		Julia	Mrs. Hervey . . Mrs. Francis	
<i>Know Your Own Mind.</i>			<i>No Song No Supper.</i>		
Lovewit	Mr. Harwood . Mr. Francis		Louisa	Miss Willems . Miss Rowson	
Malvil	Mr. Whitlock . Mr. Green		Nelly	Miss Broadhurst. Miss Willems	
Capt. Bygrove .	Mr. Cleveland . Mr. Beete		<i>Orphan.</i>		
Charles	Mr. Francis . . Mr. Warrell, Jr		Chamont	Mr. Chalmers . Mr. Wignell	
Darkwood . . .	Mr. Chalmers . Mr. Marshall		<i>Padlock.</i>		
Lady Jane . . .	Mrs. Cleveland . Mrs. Morris		Leonora	Miss Broadhurst. Mrs. Marshall	
Miss Neville . .	Mrs. Francis . Mrs. Warrell		Ursula	Mrs. Shaw . . . Mrs. Rowson	
Mad. La Rouge.	Mrs. Rowson . Miss Oldfield		<i>Peeping Tom of Coventry.</i>		
<i>La Foret Noire.</i>			Count Lewis . .	Mr. Cleveland . Mr. Blissett	
Adolphe	T. Warrell . . Miss Solomon		Emma	Miss Broadhurst. Mrs. Warrell	
Pasquin	Mr. Darley, Jr . Mr. Mitchell		Lady Godiva . .	Miss Willems . Miss Oldfield	
Sans Quartier .	Mr. Cleveland . Mr. Darley, Jr		Mayoress	Mrs. Rowson . Mrs. Shaw	
Marton	Miss Rowson . Miss Oldfield		<i>Percy.</i>		
<i>Lyar.</i>			Sir Hubert . . .	Mr. Cleveland . Mr. Warrell	
Sir James Elliot.	Mr. Cleveland . Mr. Green		<i>Poor Soldier.</i>		
Miss Godfrey .	Mrs. Cleveland . Mrs. Hervey		Father Luke . .	Mr. Blissett . . Mr. Morgan	
<i>Macbeth.</i>			Norah	Miss Milbourne . Mrs. Warrell	
Malcolm	Mr. Cleveland . Mr. Warrell, Jr		<i>Prisoner.</i>		
Donalbane . . .	Mr. Warrell, Jr . T. Warrell		Bernardo	Mr. Darley . . Mr. Darley, Jr	
Lenox	Mr. Harwood . Mr. Marshall		Pasqual	Mr. Darley, Jr . Mr. Darley	
Fleance	Mast. T. Warrell. Miss Solomon		Narcisso	Debutante . . . Miss Gilaspie	
Seyton	Mr. Francis . . Mr. Beete		Clara	Miss Broadhurst. Mrs. Warrell	
Third Witch . .	Mr. Wignell . . Mr. Francis		Therese	Miss Willems . Mrs. Hervey	

played *Lady Anne* in "Richard III" for her own benefit and that of Mrs. Hervey. She was first announced as Mrs. Green on the 24th, when she appeared as *Florella* in "Crotchet Lodge." This was the first marriage between members of the company. An event of more than

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Prize.</i>			<i>Spoiled Child.</i>		
Caddy Mr. Finch . . . Mr. Green			Maria Mrs. Cleveland . Mrs. Francis		
Label Mr. Wignell . . Mr. Francis			Susan Miss Rowson . Miss Willems		
Juba Miss Broadhurst . Miss Milbourne			<i>Suspicious Husband.</i>		
Mrs. Caddy . . Mrs. Rowson . Mrs. Bates			Bellamy . . . Mr. Cleveland . Mr. Green		
<i>Provoked Husband.</i>			Jack Meggot . . Mr. Harwood . Mr. Francis		
Lord Townly . Mr. Fennell . . Mr. Whitlock			Mrs. Strickland . Mrs. Cleveland . Mrs. Shaw		
Basset Mr. Finch . . . Mr. Marshall			Lucetta . . . Mrs. Shaw . . Mrs. Rowson		
Poundage . . . Mr. De Moulin . Mr. Mitchell			Clarinda . . . Mrs. Marshall . Mrs. Morris		
Jenny Mrs. Cleveland . Miss Willems			<i>Tempest.</i>		
Trusty Miss Willems . Miss Rowson			Prospero . . . Mr. Whitlock . Mr. Green		
Myrtilla Mrs. Rowson			Alonzo Mr. Green . . . Mr. Whitlock		
<i>Richard III.</i>			<i>Three Weeks After Marriage.</i>		
Prince Edward . Mr. Warrell, Jr. . Mrs. Hervey			Drugget . . . Mr. Bates . . . Mr. Green		
Duke of York . T. Warrell . . Miss Solomon			Woodley . . . Mr. Cleveland . Mr. Beete		
Buckingham . . Mr. Wignell . . Mr. Green			Dimity . . . Mrs. Shaw . . Mrs. Solomon		
Catesby . . . Mr. Cleveland . Mr. Darley, Jr.			<i>Tom Thumb, the Great.</i>		
Lieutenant . . Mr. Harwood . Mr. Warrell, Jr.			Huncamunca . Mrs. Solomon . Miss Willems		
Lord Stanley . . Mr. Green . . Mr. Beete			Mustacha . . . Mrs. Bates . . Miss Rowson		
Tyrrel Mr. De Moulin . Mr. Morgan			<i>Village Lawyer.</i>		
Lady Anne . . Mrs. Francis . . Miss Willems			Charles . . . Mr. Cleveland . Mr. Darley, Jr.		
<i>Rivals.</i>			Mrs. Scout . . . Mrs. Rowson . Mrs. Shaw		
Lucy Mrs. Rowson . Mrs. Doctor			<i>Ways and Means.</i>		
<i>Road to Ruin.</i>			Scruple . . . Mr. Cleveland . Mr. Green		
Goldfinch . . . Mr. Chalmers . Mr. Harwood			Lady Dunder . Mrs. Shaw . . Mrs. Rowson		
Milford . . . Mr. Cleveland . Mr. Beete			Harriet . . . Mrs. Francis . Miss Oldfield		
Smith Mr. Moreton . Mr. Darley, Jr.			Kitty Debutante . . Miss Milbourne		
<i>Robin Hood.</i>			<i>West Indian.</i>		
Angelina . . . Miss Broadhurst . Mrs. Marshall			Stukely . . . Mr. Moreton . Mr. Warrell, Jr.		
<i>Romeo and Juliet.</i>			Fulmer . . . Mr. Harwood . Mr. Green		
Mercutio . . . Mr. Chalmers . Mr. Wignell			Varland . . . Mr. Francis . . Mr. Bates		
Escalus . . . Mr. Warrell . . Mr. Beete			Capt. Dudley . Mr. Green . . Mr. Beete		
Page T. Warrell			Charles Dudley . Mr. Cleveland . Mr. Marshall		
<i>Romp.</i>			Sailor Mr. Blissett . Mr. Mitchell		
Barnacle . . . Mr. Harwood . Mr. Blissett			Louisa Dudley . Mrs. Cleveland . Mrs. Francis		
Penelope . . . Miss Rowson . Miss Willems			Lucy Miss Rowson . Miss Oldfield		
Mad. Le Blond . Mrs. Cleveland . Mrs. Hervey			<i>Who's the Dupe?</i>		
<i>Rosina.</i>			Granger . . . Mr. Cleveland . Mr. Green		
Capt. Belville . Mr. Moreton . Mr. Darley, Jr.			<i>Woodman.</i>		
Rustic Mr. Rowson . . Mr. Warrell			Sir Walter Waring . Mr. Wignell . . Mr. Bates		
Phoebe . . . Miss Broadhurst . Mrs. Green			Welford . . . Mr. Marshall . Mr. Moreton		
<i>She Stoops to Conquer.</i>			Capt. O'Donnell . Mr. Green . . Mr. Mitchell		
Young Marlow . Mr. Chalmers . Mr. Moreton			Emily Miss Broadhurst . Mrs. Marshall		
Hastings . . . Mr. Cleveland . Mr. Green					

usual importance was the first appearance of Mr. Moreton as *Hamlet* on the 13th of April. Moreton was, with the exception of Hallam, the first actor of purely American training to attempt the role that stands above all others on the English-speaking stage.

A number of casts was now given of pieces that had been made familiar to Philadelphia audiences by the Old American Com-

FIRST CASTS OF FAMILIAR PIECES.

ALEXANDER THE GREAT.

Alexander Mr. Moreton
Hephestion . . . Mr. Warrell, Jr
Lysimachus . . . Mr. Marshall
Cassander Mr. Green
Polyperchon . . Mr. Darley, Jr
Philip Mr. Morgan
Clytus Mr. Whitlock
Thessalus Mr. Warrell
Perdiccas Mr. Beete
Eumenes Mr. Francis
Slave Mr. Mitchell
Roxana Mrs. Shaw
Sysigambis . . . Mrs. Rowson
Parisatis Miss Willems
Statira Mrs. Marshall

ALL IN THE WRONG.

Sir John Restless . Mr. Whitlock
Beverly Mr. Moreton
Sir William Mr. Warrell
Young Belmont . . Mr. Green
Blandford Mr. Francis
Robert Mr. Beete
Brush Mr. Blissett
Richard Mr. Mitchell
James Mr. Warrell, Jr
John Mr. Darley, Jr
Lady Restless . . Mrs. Whitlock
Belinda Mrs. Morris
Clarissa Mrs. Francis
Tattle Mrs. Rowson
Tippet Miss Oldfield
Marmalet Mrs. Hervey

CHILD OF NATURE.

Marquis Mr. Whitlock
Valentia Mr. Moreton
Mercia Mr. Bates
Seville Mr. Beete
Grenada Mr. Warrell, Jr
First Peasant . . . Mr. Green

Second Peasant . . Mr. Warrell
Marchioness . . . Mrs. Morris
Amanthis Mrs. Marshall

CONTRAST.

Colonel Manly . . . Mr. Green
Dimple Mr. Marshall
Van Rough Mr. Morris
Jessamy Mr. Francis
Jonathan Mr. Bates
Charlotte Mrs. Morris
Maria Miss Milbourne
Letitia Mrs. Francis
Jenny Mrs. Hervey

CROSS PURPOSES.

Grub Mr. Morris
Consol Mr. Francis
Frank Bevil . . . Mr. Darley, Jr
Harry Bevil . . . Mr. Green
George Bevil . . . Mr. Moreton
Chapeau Mr. Marshall
Robin Mr. Blissett
Mrs. Grub Mrs. Shaw
Emily Miss Willems
Maid Mrs. Hervey

EARL OF ESSEX.

Essex Mr. Wignell
Southampton . . Mr. Moreton
Lord Burleigh . . Mr. Green
Sir Walter Raleigh . Mr. Harwood
Lieutenant Mr. Beete
Queen Elizabeth . . Mrs. Morris
Lady Rutland . . Mrs. Whitlock
Lady Nottingham . Mrs. Shaw

FLORIZEL AND PERDITA.

Polixenes Mr. Green
Florizel Mr. Moreton
Camillo Mr. Wignell
Antigonus Mr. Whitlock
Clown Mr. Darley, Jr

Pedlar Mr. Bates
Perdita Mrs. Marshall
Mopsa Mrs. Bates
Dorcas Miss Milbourne

GEORGE BARNWELL.

Thorowgood . . . Mr. Whitlock
Uncle Mr. Wignell
George Mr. Moreton
Trueman Mr. Green
Blunt Mr. Francis
Gaolor Mr. Warrell
Maria Mrs. Whitlock
Millwood Mrs. Shaw
Lucy Mrs. Francis

GHOST.

Sir Jeffrey Mr. Warrell
Captain Constant . Mr. Darley, Jr
Clinch Mr. Green
Trusty Mr. Francis
Roger Mr. Bates
Belinda Mrs. Hervey
Dorothy Mrs. Shaw

IRISHMAN IN LONDON.

Captain Seymour . . Mr. Green
Frost Mr. Francis
Colloney Mr. Moreton
Murtoch Delany . . Mr. Marshall
Edward Mr. Harwood
Cymon Mr. Blissett
Louisa Mrs. Hervey
Caroline Miss Willems
Cubba Mrs. Francis

JANE SHORE.

Gloster Mr. Green
Hastings Mr. Wignell
Catesby Mr. Harwood
Ratcliffe Mr. Warrell
Belmour Mr. Beete
Dumont Mr. Whitlock

pany before the New Theatre supplanted the old Southwark in the affections of playgoers, or through previous representations by Mr. Wignell's company. The only exception in the subjoined casts is "Florizel and Perdita," which was previously presented in New York

FIRST CASTS OF FAMILIAR PIECES.

Derby Mr. Francis
Alicia Mrs. Morris
Jane Shore . . . Mrs. Whitlock

JUBILER.

Irishman Mr. Whitlock
Ralph Mr. Bates
First Serenade . . Mr. Marshall
Second Serenade . . Mr. Darley
Third Serenade . . Mr. Darley, Jr
First Gentleman . . Mr. Moreton
Second Gentleman . . Mr. Beete
Ostler Mr. Blissett
Cook Mr. Morris
Man Singer Mr. Harwood
Trumpeter Mr. Rowson
Goody Benson . . . Mrs. Bates
Goody Jarvis . . . Mrs. Rowson
First Country Girl, Miss Willems
Tragic Muse . . . Mrs. Whitlock
Comic Muse . . . Mrs. Marshall

LOVE A LA MODE.

Sir Callaghan . . . Mr. Whitlock
Sir Archy Mr. Bates
Squire Groom . . . Mr. Marshall
Beau Mordecai . . . Mr. Francis
Sir Theodore . . . Mr. Beete
Charlotte Miss Willems

LOVE IN A CAMP.

Captain Patrick . . Mr. Marshall
Fehrbellin Mr. Green
Father Luke . . . Mr. Harwood
Olmütz Mr. Rowson
Quiz Mr. Blissett
Rupert Mr. Warrell, Jr
Adjutant Mr. Warrell
Darby Mr. Wignell
Flora Miss Milbourne
Mabel Flourish . . Mr. Darley, Jr
Norah Miss Willems

MISER.

Lovegold Mr. Bates

Frederick Mr. Marshall
Clerimont Mr. Green
Ramllie Mr. Wignell
Decoy Mr. Warrell
Furnish Mr. Beete
Sparkle Mr. Darley, Jr
Sattin Mr. Mitchell
List Mr. Blissett
Lawyer Mr. Morgan
Thomas Master Warrell
James Mr. Francis
Harriet Mrs. Francis
Mrs. Wisely . . . Mrs. Rowson
Mariana Mrs. Oldmixon
Wheedle Mrs. Solomon
Lappet Mrs. Morris

MOCK DOCTOR.

Sir Jasper Mr. Beete
Leander Mr. Darley, Jr
Gregory Mr. Bates
Squire Robert . . Mr. Warrell, Jr
James Mr. Blissett
Harry Mr. Mitchell
Davy Mr. Morgan
Hellebore Mr. Warrell
Dorcas Mrs. Rowson
Charlotte Mrs. Hervey

REVENGE.

Zanga Mr. Chalmers
Alonzo Mr. Moreton
Carlos Mr. Green
Alvarez Mr. Beete
Manuel Mr. Darley, Jr
Leonora Mrs. Whitlock
Isabella Mrs. Hervey

SCHOOL FOR SOLDIERS.

Major Bellamy . . . Mr. Green
Bellamy Mr. Moreton
Colonel Valentine . . Mr. Beete
Captain Valentine, Mr. Warrell, Jr

Mr. Hector Mr. Francis
Frederick Master Warrell
Mrs. Mildmay . . . Mrs. Hervey
Clara Mrs. Marshall

SUCH THINGS ARE.

Sultan Mr. Green
Lord Flint Mr. Beete
Sir Luke Mr. Bates
Twineall Mr. Moreton
Hartwell Mr. Whitlock
Elvirus Mr. Marshall
Meanright Mr. Darley, Jr
Zedan Mr. Darley
Messenger Mr. Warrell, Jr
Lady Tremor . . . Mrs. Shaw
Aurelia Mrs. Francis
Prisoner Mrs. Whitlock

WAY TO KEEP HIM.

Lovemore Mr. Whitlock
Sir Bashful Mr. Bates
Sir Brilliant . . . Mr. Moreton
William Mr. Marshall
Sideboard Mr. Francis
Pompey Mr. Warrell, Jr
John Mr. Darley, Jr
Mrs. Lovemore . . Mrs. Whitlock
Widow Belmour . Mrs. Marshall
Lady Constant . . Mrs. Francis
Muslin Mrs. Morris
Mignonet Mrs. Hervey
Furnish Mrs. Bates

ZARA.

Osman Mr. Moreton
Lusignan Mr. Whitlock
Nerestan Mr. Marshall
Chatillon Mr. Green
Orasmin Mr. Beete
Melidor Mr. Darley, Jr
Selima Mrs. Hervey
Zara Mrs. Whitlock

by the Old American Company, but had been played in Philadelphia only by the Kenna troupe.

The list of pieces produced this season that were new to Philadelphia, many of which had their first production in America, was an

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

AMERICAN TAR.

Will Steady Mr. Francis
Tom Capstan . . Mr. Warrell, Jr
Captain Trunion . . Mr. Beete
Midshipman . . Mr. Darley, Jr
Dick Hauser . . . Mr. Rowson
Susan Miss Rowson
Jane Miss Milbourne

AS IT SHOULD BE.

Megrim Mr. Moreton
Fidget Mr. Francis
Winworth Mr. Beete
Sparkle Mr. Harwood
Lucy Miss Willems
Celia Mrs. Francis

BANK NOTE.

Sir Charles Leslie . Mr. Moreton
Bloomfield Mr. Wignell
Old Bloomfield . . Mr. Morris
Lieutenant Selby . . Mr. Green
Neddy Dash . . . Mr. Harwood
Hale Mr. Bates
Killeary Mr. Marshall
Tim Mr. Blissett
Young Bloomfield . Miss Solomon
Careful Mr. Warrell
Porter Mr. Morgan
William Mr. Darley, Jr
James Mr. Warrell, Jr
Cook Mr. Mitchell
Butler Mr. Solomon
Lady Supple . . . Mrs. Rowson
Mrs. Bloomfield . . Mrs. Morris
Miss Russell . . . Mrs. Marshall
Miss Emma Hale . . Miss Oldfield
Sally Flounce . . . Mrs. Francis
Maid Miss Rowson

BARNABY BRITTLE.

Barnaby Brittle . . Mr. Bates
Clodpole Mr. Blissett
Jeremy Mr. Francis

Sir Peter Pride . . Mr. Morgan
Livemore Mr. Green
Jeffery T. Warrell
Mrs. Brittle . . . Mrs. Marshall
Lady Pride . . . Mrs. Rowson
Damaris Mrs. Shaw

CORIOLANUS.

Caius Marcius . . Mr. Moreton
Aufidius Mr. Green
Agrippa Mr. Bates
Cominius Mr. Whitlock
Sicinius Mr. Marshall
Junius Brutus . . Mr. Beete
Volusius Mr. Darley, Jr
Young Marcius . . Miss Solomon
Roman Officer . . Mr. Warrell, Jr
Volsian Officer . . Mr. Morgan
Volumnia Mrs. Whitlock
Virgilia Mrs. Francis
Valeria Mrs. Shaw
Gentlewoman . . . Miss Rowson

COUNT OF NARBONNE.

Raymond Mr. Whitlock
Austin Mr. Green
Theodore Mr. Moreton
Fabian Mr. Beete
Hortensia Mrs. Whitlock
Adelaide Mrs. Marshall
Jaqueline Miss Willems

CROCHET LODGE.

Nimble Mr. Moreton
Truncheon Mr. Francis
Darkly Mr. Green
Shenkin Mr. Blissett
De Chimic Mr. Beete
Paddy Mr. Morgan
Waiter Mr. Darley, Jr
Bootcatcher . . . Mr. Mitchell
Hostler Master Warrell
Sam Mr. Solomon
Florella Mrs. Green
Miss Crotchet . . Mrs. Rowson

Mrs. Truncheon . . Mrs. Bates
Maid Miss Rowson
Thisbe Mrs. Francis

DEAF LOVER.

Meadows Mr. Green
Young Wronghead . Mr. Beete
Old Wronghead . . Mr. Francis
Canteen Mr. Harwood
Sternhold Mr. Blissett
Groom Mr. Bates
Cook Mr. Morgan
William Mr. Warrell, Jr
Joe Mr. Mitchell
Bob Mr. Darley, Jr
John Mr. Warrell
Sophia Miss Willems
Betty Blossom . . Mrs. Francis
Maid Mrs. Bates

DESERTED DAUGHTER.

Mordent Mr. Green
Chevril Mr. Moreton
Lennox Mr. Marshall
Item Mr. Francis
Grime Mr. Beete
Clement Mr. Warrell, Jr
Donald Mr. Bates
Joanna Mrs. Marshall
Mrs. Sarsnet . . . Mrs. Francis
Mrs. Enfield . . . Mrs. Solomon
Betty Mrs. Doctor
Lady Ann Mrs. Whitlock

DESERTER OF NAPLES.

General Mr. Doctor
Russet Mr. Warrell
Henry Mr. Marshall
Skirmish Mr. Bates
Simkin Mr. Francis
Jailor Mr. Blissett
Margaret Mrs. Rowson
Jenny Miss Milbourne
Louisa Mrs. Marshall

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

DISBANDED OFFICER.

DOCTOR AND APOTHECARY.

EASTER GIFT.

FIRST LOVE.

Lady Ruby . . . Mrs. Whitlock
Mrs. Wrangle . . . Mrs. Shaw
Mrs. Kate . . . Mrs. Rowson
Waiting Woman . Miss Oldfield

GIL BLAS.

Gil Blas	Mr. Bates
Young Spaniard . . .	Mr. Green
Domingo	Mr. Morgan
Domingo's Father . .	Mr. Warrell
Captain	Mr. Moreton
Post-boy	Master Warrell
Gil Perot	Mr. Blissett
Pompey	Mr. Mitchell
Cook	Mr. Rowson
Spanish Lady	Miss Willems
Gil Blas' Mother . .	Mrs. Solomon

Harlequin . . .	Mr. Warrell, Jr
Scaramouch . . .	Mr. Darley, Jr
Punch	Mr. Francis
Joany	Mrs. De Marque
Madonna	Miss Willems
Columbine . . .	Miss Milbourne

HARLEQUIN DR. FAUSTUS.

Azuria Mrs. Francis
Faustus Mr. Francis
Mephisto Mr. Darley
Good Spirit Mrs. Warrell
Evil Spirit Mr. Darley, Jr.

Dance of Furies.

Helen of Troy . . Mrs. Marshall

Landscape and Water Mill.

Miller Mr. Warrell
Miller's Son . . . Mr. Darley, Jr
Clown Mr. Blissett
Miller's Wife Mrs. Lege

Bridesmaids .	{	Miss Rowson
		Mrs. Doctor
	{	Miss Gillingham
Columbine . . .		Miss Milbourne

The Magical Screen.

Scaramouch Mr. Doctor

Cottage Changed to Inn.

Landlady Mrs. Solomon

Street—Sedan Chair.

Chairmen . . .	{ Mr. Mitchell Mr. Morgan
Pigmies . . .	{ Master Bates Miss Solomon Miss Gilaspie
Aerial Spirits .	{ Miss Solomon Miss Gilaspie

HARLEQUIN'S CLUB.

Harlequin	Mr. Warrell, Jr
Pierrot	Mr. Doctor
Scaramouch	Mr. Darley, Jr
Bumpkin	Mr. Blissett
Waiter	Master Warrell
Punch	Mr. Francis
Landlady	Mr. Rowson

HENRY II.

Henry	Mr. Moreton
Clifford	Mr. Whitlock
Prince	Mr. Warrell, Jr
Salisbury	Mr. Beete
Leicester	Mr. Warrell
Verulam	Mr. Morris
Servant	Mr. Mitchell
Abbot	Mr. Green
Queen	Mrs. Shaw
Ethelinda	Mrs. Hervey
Rosamond	Mrs. Whitlock

LA ROSE ET LE BOUTON.

Priestess Mrs. Warrell
Colin Mr. Francis
Agathe Miss Milbourne

LES DEUX CHASSEURS.

Cola	Mr. Francis
Magistrate	Mr. Warrell
Guillot	Mr. Lege
Perrite	Mrs. De Marque

in New York, June 20th, 1795, for Mr. Ashton's benefit. Macready's comedy, the "Bank Note," was new in this country, having been acted at Covent Garden for the first time in 1795. It was based on Taverner's "Artful Husband," which had such success at Lincoln's Inn Fields

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

LUCKY ESCAPE.

Ploughman Mr. Francis
Jack Mr. Warrell
Ben Block Mr. Doctor
Bill Babler Mr. Lege
Peggy Mrs. De Marque
Anna Miss Milbourne
Kate Miss Willems
Sally Miss Gilaspie

MAID OF THE OAKS.

Mr. Oldworth . . . Mr. Green
Old Grovely . . . Mr. Whitlock
Sir Harry Mr. Marshall
Dupely Mr. Moreton
Hurry Mr. Bates
Lady Bab Lardoon, Mrs. Whitlock
Maria Miss Willems

MARRIED MAN.

Lord Lovmore . . Mr. Moreton
Sir John Classick . Mr. Wignell
Mr. Classick . . . Mr. Marshall
Tradewell Classick . Mr. Bates
Dorimant Mr. Green
William Mr. Blissett
Lady Classick . . Mrs. Marshall
Emily Mrs. Francis
Lucy Mrs. Hervey

MERRY LITTLE GIRL.

Woodman Mr. Lege
Pierrot Mr. Doctor
Merry Girl . . . Miss Gilaspie

MIDNIGHT WANDERERS.

Marquis de Morelle . Mr. Bates
Julian Mr. Marshall
Don Pedrazzo . . . Mr. Warrell
Gasper Mr. Francis
Dennis Mr. Blissett
Mendicant Mr. Beete
Guide Mr. Morgan
Adelaide Mrs. Warrell
Jaqueline Mrs. Shaw

Maresa Mrs. Oldmixon
Berilla Miss Milbourne

MOGUL TALE.

Great Mogul . . . Mr. Moreton
Dr. Pedant Mr. Wignell
Omar Mr. Green
Selim Mr. Beete
First Guard . . . Mr. Darley, Jr
Second Guard . . . Mr. Mitchell
Johnny Atkins . . . Mr. Bates
Zaphira Miss Oldfield
Irene Mrs. Hervey
Sheba Miss Willems
Fanny Atkins . . . Mrs. Marshall

MOTLEY GROUPE.

Harlequin Mr. Warrell, Jr
Pierrot Mr. Doctor
Scaramouch . . . Mr. Darley, Jr
Punch Mr. Francis
Clown Master T. Warrell

MOUNTAINERS.

Octavian Mr. Moreton
Violet Mr. Green
Kilmallock . . . Mr. Marshall
Roque Mr. Wignell
Lope Tocho . . . Mr. Francis
Perequillo . . . Master Warrell
Bulcazin Muley . . Mr. Whitlock
Ganem Mr. Beete
Pacha Mr. Darley, Jr
Sadi Mr. Harwood
Zorayda Mrs. Whitlock
Floranthe Mrs. Francis
Agnes Mrs. Oldmixon

PATRIOT.

Albert Mr. Green
Oscar Mr. Moreton
Provost Mr. Francis
Edwald Master T. Warrell
Popgun Mr. Blissett
William Tell . . . Mr. Whitlock

Tell's Son Miss Solomon
Werner Mr. Beete
Walter Mr. Warrell
Old Man Mr. Morgan
Court Fool Mr. Bates

RIVAL KNIGHTS.

Duke Mr. Doctor
Pierre Mr. Moreton
Ferriers Mr. Lege
Clerment Mr. Francis
Belmonte Mr. Green
La Gloire Mr. Robbins
Chamont Mr. Warrell
Du Mont Mr. Mitchell
St. Creux Mr. Beete
Magulonne . . . Mrs. Francis
Eliza Mrs. De Marque
Sophie Miss Willems

RULE A WIFE AND HAVE A WIFE.

Medina Mr. Whitlock
Don Juan Mr. Green
Sanchio Mr. Beete
Alonzo Mr. Darley, Jr
Cacafogo Mr. Darley
Leon Mr. Moreton
Copper Captain . . Mr. Harwood
Lopez Mr. Mitchell
Lorenzo Mr. Warrell, Jr
Margaretta . . . Mrs. Shaw
Altea Mrs. Francis
Clara Mrs. Hervey
Estifania Mrs. Marshall

SHIPWRECKED MARINERS
PRESERVED.

Capt. Hatchway . . Mr. Lege
Jack Rattling . . . Mr. Blissett
Gerald Mr. Warrell
Ramirez Mr. Doctor
Leonada Mr. Francis
Rosalie Miss Milbourne
Jaqueline Miss Solomon

that it completely turned the author's head. The production of "Barnaby Rattle" was anticipated January 14th, 1795, by Charles Powell's first company at the Boston Theatre. Shakspeare's "Coriolanus" had never been performed in the United States; and Jephson's "Count of Narbonne," founded on Walpole's story, the "Castle of Otranto," was also new to the American stage. Another of Jephson's pieces among the new productions was his farce, "Two Strings to Your Bow," for Harwood's benefit. It was an alteration by the author of his farce, the "Hotel." Hurlstone's farce, "Crotchet

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

SPECULATION.

Sir Frederick Faintly, Mr. Francis
Project Mr. Bates
Vickery Mr. Blissett
Ald Arable Mr. Whitlock
Jack Arable Mr. Marshall
Tanjore Mr. Moreton
Promptly Mr. Morgan
Meanwell Mr. Beete
John Mr. Warrell, Jr
Waiter Mr. Mitchell
Lady Project Mrs. Shaw
Emmeline Mrs. Whitlock
Cecilia Mrs. Marshall

SUICIDE.

Tobine Mr. Moreton
Tabby Mr. Beete
De Truby Mr. Whitlock
Ranter Mr. Marshall
Catchpenny Mr. Harwood
Bounce Mr. Darley, Jr
Squib Mr. Blissett
Juggins Mr. Francis
John Mr. Warrell, Jr
Wingrave Mr. Bates
Watchman Mr. Warrell
Anthony Mr. Beete
Tom Cellerman Mr. Mitchell
Bolus Mr. Morgan
Mrs. Grogam Mrs. Rowson
Nancy Mrs. Marshall
Peggy Mrs. Hervey

TWO STRINGS TO YOUR BOW.

Don Pedro Mr. Francis

Don Sancho Mr. Warrell
Octavio Mr. Beete
Ferdinand Mr. Green
Borachio Mr. Morgan
Lazarillo Mr. Bates
Porter Mr. Blissett
Donna Clara Mrs. Francis
Leonora Miss Willems
Maid Mrs. Rowson

VALIANT OFFICER.

Harlequin Mr. Francis
Pandolphe Mr. Morgan
Watchmen { Mr. Bates
 { Mr. Blissett
Miller Mr. Mitchell
Valiant Officer Mr. Darley, Jr
Maccarin Mr. Beete
Lamp Lighter Master Warrell
Clown Mr. Doctor
Magician Mr. Warrell
Columbine Miss Milbourne
Jailer's Wife Mrs. Lege

WHEEL OF FORTUNE.

David Daw Mr. Francis
Tempest Mr. Bates
Penruddock Mr. Whitlock
Woodville Mr. Green
Sydenham Mr. Moreton
Weazle Mr. Harwood
Servant Mr. Beete
Officer Mr. Warrell
Jenkins Mr. Darley, Jr
James Mr. Warrell, Jr

Richard Mr. Morgan
Harry Mr. Mitchell
Thomas Master Warrell
Mrs. Woodville Mrs. Morris
Emily Tempest Mrs. Marshall
Dame Dunclekey Mrs. Rowson
Maid Miss Rowson

WIDOW'S VOW.

Don Antonio Mr. Morris
Marquis Mr. Moreton
Carlos Mr. Darley, Jr
Servant Mr. Mitchell
Jerome Mr. Bates
Countess Mrs. Morris
Donna Isabella Mrs. Hervey
Inis Mrs. Rowson
Ursula Mrs. Doctor
Flora Mrs. Francis

WITCHES OF THE ROCK.

Harlequin Mr. Francis
Witches { Mr. Darley
 { Mrs. Warrell
Pantaloon Mr. Warrell
Miser Mr. Moreton
Lawyer Mr. Darley, Jr
Pompey Mr. Warrell, Jr
Drunken Valet Mr. Milbourne
Surveyor Mr. Beete
Pero Mr. Doctor
Milliners { Miss Willems
 { Miss Rowson
 { Miss Oldfield
Fruit Woman Mrs. Rowson
Columbine Miss Milbourne

Lodge," also a first production, but anticipated by a few weeks by the companies in Boston and New York, was among the successes of the previous season at Covent Garden. It was a combination of broad farce, strong caricature and whimsical situations, but it failed to become a favorite afterpiece on this side of the Atlantic. Pilon's "Deaf Lover" had its first American production in New York, March 9th, 1795. Still another Covent Garden success of the previous season was Holcroft's "Deserted Daughter," now first played in Philadelphia. The pantomimic ballet, "Deserter of Naples," also had its first American production for Mrs. Marshall's benefit. Johnstone's "Disbanded Officer, or the Baroness of Bruchsal," from the German of Lessing—a happy mixture of humor and sentiment—had been played at the Haymarket in 1786. Curiously enough, it was first produced in America February 18th, 1795, at the Church Street Theatre, Charleston. Cobb's farce, the "Doctor and Apothecary," owed its success at Drury Lane to Storace's excellent music. Mrs. Oldmixon introduced it to the American stage. M. Lege presented the first of his pantomimic dances, "Divertisement Pastoral," on the 17th of February, 1796, and his "Egyptian Festival" followed on the 7th of March. No cast of either of these productions was printed in the newspapers; but we now have a first cast of "Les Deux Chasseurs," in which M. Lege had made his *debut* in Baltimore. Another pantomime by M. Lege was the "Merry Little Girl," which had its first production in America for the joint benefit of Lege and Doctor. The first new pantomime of the season by Francis was "Warrior's Welcome Home," which was followed by his "Lucky Escape," "Shamrock," "Fandango Dance" and "Easter Gift." We have casts of "Lucky Escape" and "Easter Gift," showing them to have been elaborate pantomimes. In

preparation of the latter Francis had the assistance of Mr. Milbourne, the scene-painter. Subsequently Francis presented "Irish Vagary," a dance; the "Motley Groupe," conventional pantomime; "Harlequin's Club" for Green's benefit, also conventional but more showy; "Harlequin Dr. Faustus," in his own behalf, the most elaborate piece of the kind he had as yet attempted, and "Les Deux Sœurs" for the benefit of Blissett, Mrs. De Marque and Mrs. Bates. In "Faustus" the changes were frequent. Besides those indicated in the cast there were a chamber scene with a trick bottle and buffet that changed to a book-case; a wood scene, with a song by Mrs. Warrell; a cavern scene with the downfall of *Faustus*, and finally the exhibition of a Temple of Glory with the descent of the Chariot of the Sun containing the two aerial spirits. Among the borrowed pieces of this class were "La Rose et le Bouton," a pantomimic ballet; "Witches of the Rock," partly by Milbourne, for the *finale* to which the artist painted a splendid view of the Falls of Niagara; "Shipwrecked Mariners Preserved," a nautical pantomime, exceedingly well cast; "Rival Knights," a serious ballet from the French; and the "Valiant Officer," brought out by Lege and Doctor for their benefit. Pantomimes were common property in those days. Even Francis borrowed the dwarf and ape scenes in "Easter Gift" from the pantomimes of "Orpheus and Eurydice" and the "Rape of Proserpine." Mr. Reinagle composed the music for the "Shamrock" and "Witches of the Rock" among others. Two of Cumberland's new comedies had their first production in Philadelphia this season—"First Love" for Mrs. Whitlock's benefit, and the "Wheel of Fortune," the latter having its first production in America. Both were Drury Lane successes of the previous season. In the former Mrs. Jordan produced a great effect as *Sabina Rosny*,

thus making the part a tempting one for Mrs. Marshall ; but in the latter it was not claimed that Whitlock was the rival of his brother-in-law, John Kemble, as *Penruddock*. While he was at the Royalty Theatre in 1788 Bates produced a piece of his own, partly pantomimic, "Gil Blas," which he now brought out here for his benefit. Hull's tragedy, "Henry II," was first acted in the United States for Whitlock's benefit, with Mrs. Whitlock as *Rosamond*, and the "Maid of the Oaks," for the benefit of Mrs. Whitlock, was anticipated in Boston by only a week. It is surprising that the production of Burgoyne's farce was so long delayed, but even more remarkable is the fact that John Fletcher's great comedy, "Rule a Wife and Have a Wife," was never played in this country until this season, except by the military Thespians in New York during the Revolution. Three of Mrs. Inchbald's pieces were added to the long list of her comedies already familiar to the American public—"Married Man," "Mogul Tale" and "Widow's Vow." All these had been originally acted with success at the Haymarket, but like most of her pieces they were borrowed from the French. The first American production of the younger Colman's "Mountaineers" was in Boston in 1795, where it was remarkably successful. In Philadelphia Wignell reserved it for his parting benefit this season. Mr. Bates' benefit-offering, the "Patriot," was one of the many versions of the story of William Tell which had considerable vogue in this country at that time. The only new pieces remaining to be noticed were Reynolds' "Speculation," first played at Covent Garden the previous season, and the elder Colman's comedy, the "Suicide," originally produced at the Haymarket many years before. This was, certainly, a long list of new pieces for a single season.

The third season of the Philadelphia company in Baltimore

began on the 20th of July, 1796, and lasted, with some intermission, until the 28th of October. It had been intended to open

LIST OF PERFORMANCES—*Baltimore.*

1796.

- July 20—She Stoops to Conquer, Goldsmith
Mock Doctor Fielding
22—Deserted Daughter Holcroft
Barnaby Rattle Betterton
23—George Barnwell Lillo
Romp Bickerstaff
25—West Indian Cumberland
Children in the Wood Morton
27—Earl of Essex Jones
No Song No Supper Hoare
29—Dramatist Reynolds
Lucky Escape Francis
Catharine and Petruchio Shakspeare
30—Provoked Husband Vanbrugh
Spoiled Child Bickerstaff
Aug. 1—Busybody Mrs. Centlivre
Poor Soldier O'Keefe
3—Tempest Dryden
Midnight Hour Mrs. Inchbald
5—Rule a Wife and Have a Wife Fletcher
Purse Cross
6—Zara Hill
Farmer O'Keefe
8—Road to Ruin Holcroft
Rosina Mrs. Brooke
10—Mountaineers Colman, Jr.
Deaf Lover Pilon
12—Wild Oats O'Keefe
Deserter Dibdin
15—Carmelite Cumberland
Maid of the Oaks Burgoyne
17—Romeo and Juliet Shakspeare
Love a la Mode Macklin
19—Wild Oats.
Mogul Tale Mrs. Inchbald
20—Haunted Tower Cobb
Widow's Vow Mrs. Inchbald

of July with

Daughter," but

was postponed

comedy substituted

In Mr. Wignell's

Moreton was the acting

but the company at his

was greatly enfeebled. Mr.

Mrs. Whitlock, Mr. and Mrs.

Marshall, Mr. Harwood, Mr. and

Mrs. Bates, Mr. Beete and Mrs.

Shaw were all out of the bills.

Mr. Whitlock's name appears in

the advertisements as *Old Grovelly*

and Mrs. Whitlock's as *Lady Bab*

Lardoona in "Maid of the Oaks,"

but this was probably a misprint.

Early in the season, however, the

Marshalls and Mrs. Shaw were

with the company for a brief

period. The substitutes were Mr.

and Mrs. Chambers, Mr. Fox and

Miss Sully. Mr. Chalmers, who

was a great Baltimore favorite,

was specially engaged. Toward

the close of the season Mr. More-

ton made an arrangement with Mr. Fennell for twelve nights at thirty dollars a night and a benefit, Fennell making his re-entrée as *Othello* after an absence of two years from the stage, but Mr. Wignell upon his return annulled the engagement. Whether the season was a successful one there is no means of knowing, but the Baltimore Theatre had already yielded some profit to the shareholders, for simultaneously with the announcement of the opening this season, Samuel Anderson, the treasurer, informed the subscribers that a year's interest on their shares would be paid on the 10th of August. The list of performances was, as usual, made up almost wholly of previous Philadelphia successes, but the changes in the casts were so great that many of the pieces were nearly recast. Not only had the places of the absentees to be refilled, but Mr. Moreton, owing to his managerial duties, was often out of the

- Aug. 22—Beaux' Stratagem . . . Farquhar
Critic . . . Sheridan
24—Speculation . . . Reynolds
Lyar . . . Foote
26—Alexander the Great . . . Lee
Lyar.
27—Highland Reel . . . O'Keefe
Deaf Lover.
31—Richard III . . . Shakspeare
Prisoner . . . Rose
Lucky Escape . . . Francis
(Benefit of the Warrells.)
Sept. 1—Lear . . . Shakspeare
Deserter of Naples.
(Mr. and Mrs. Marshall's benefit.)
2—Robin Hood . . . MacNally
All the World's a Stage. Jackman
(Mr. Darley and Mrs. Oldmixon's benefit.)
3—Patriot.
Harlequin Skeleton.
(Mr. and Mrs. Bates' benefit.)
5—School for Soldiers . . . Henry
Peeping Tom of Coventry
O'Keefe
Ghost . . . Mrs. Centlivre
(Mr. and Mrs. Green's benefit.)
6—She Wou'd and She Wou'd Not
Cibber
Harlequin Shipwrecked.
(Mr. and Mrs. Francis' benefit.)
7—Recruiting Officer . . . Farquhar
Harlequin Hurry-Scurry . Francis
Devil to Pay . . . Coffey
(Mr. Blissett and Mrs. Hervey's benefit.)
8—George Barnwell.
Spoiled Child.
(Mrs. and Miss Solomon's benefit.)
19—Bank Note . . . Macready
Village Lawyer . . . Macready
21—Inkle and Yarico . . . Colman, Jr.
Irishman in London . . . Macready
23—Married Man . . . Mrs. Inchbald
Rural Merriment . . . Francis
All the World's a Stage.
26—Love in a Village . . . Bickerstaff
Animal Magnetism, Mrs. Inchbald

Sept. 28—	Rivals	Sheridan
	Quaker	Dibdin
30—	Wonder	Mrs. Centlivre
	Harlequin's Invasion . .	Garrick
Oct. 3—	Miser	Fielding
	Comus	Milton
5—	Children in the Wood.	
	Animal Magnetism.	
	Robinson Crusoe . . .	Sheridan
7—	English Merchant . . .	Colman
	Modern Antiques . . .	O'Keefe
12—	Othello	Shakspeare
	Purse.	
19—	Mountaineers . . .	Colman, Jr
	Ways and Means . .	Colman, Jr
28—	Child of Nature . Mrs.	Inchbald
	My Grandmother . . .	Hoare
	(Mr. and Mrs. Chambers' benefit.)	

bill, thus making an additional vacancy. Mr. and Mrs. Chambers had been with the Old American Company at the Southwark Theatre in 1792, and had subsequently appeared in the South. Now they were, in the main, the substitutes for the Marshalls. Mr. Chambers made his first appearance at Baltimore on the 25th of July as *Walter* in "Children of the Wood," Miss Sully making her *debut* with the

company the same night as the *Girl*. Mrs. Chambers was first seen as *Dorinda* in the "Tempest" on the 3d of August. Mr. Fox made

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>All the World's a Stage.</i>			<i>Carmelite.</i>		
Charles Stanley .	Mr. Marshall	Mr. Chambers	Montgomery .	Mr. Harwood	Mr. Fox
Diggory	Mr. Bates . .	Mr. Blissett	Gyfford	Mr. Beete . .	Mr. Warrell
Cymon	Mr. Blissett .	Mr. Morgan	Raymond . . .	Mr. Warrell .	Mr. Darley, Jr
Miss Bridget .	Mrs. Rowson .	Mrs. Doctor	<i>Catharine and Petruchio.</i>		
Kitty Sprightly .	Mrs. Marshall .	Mrs. Chambers	Catharine . . .	Mrs. Rowson .	Mrs. Francis
<i>Bank Note.</i>			Bianca	Mrs. Hervey .	Miss Rowson
Bloomfield . . .	Mr. Wignell .	Mr. Chambers	<i>Child of Nature.</i>		
Lieut. Selby . .	Mr. Green . .	Mr. Fox	Marquis	Mr. Whitlock .	Mr. Fennell
Neddy Dash . .	Mr. Harwood .	Mr. Francis	Murcia	Mr. Bates . .	Mr. Blissett
Hale	Mr. Bates . .	Mr. Blissett	Seville	Mr. Beete . .	Mr. Warrell
Killeary	Mr. Marshall .	Mr. Green	First Peasant .	Mr. Green . .	Mr. Chambers
Tim	Mr. Blissett .	Mr. Darley, Jr	Second Peasant .	Mr. Warrell .	Mr. Morgan
Young Bloomfield	Miss Solomon .	Miss Sully	Amanthis . . .	Mrs. Marshall .	Mrs. Chambers
Lady Supple . .	Mrs. Rowson .	Mrs. Doctor	<i>Children in the Wood.</i>		
Miss Russell . .	Mrs. Marshall .	Mrs. Francis	Walter	Mr. Harwood .	Mr. Chambers
Sally Flounce .	Mrs. Francis .	Miss Milbourne	Gabriel	Mr. Moreton .	Mr. Blissett
<i>Barnaby Rattle.</i>			Boy	Miss Gilaspie .	Miss Solomon
Mrs. Brittle . .	Mrs. Marshall .	Mrs. Francis	Girl	Miss Solomon .	Miss Sully
Damaris	Mrs. Shaw . .	Mrs. Hervey	<i>Comus.</i>		
<i>Busybody.</i>			Comus	Mr. Chalmers .	Mr. Moreton
Whisper	Mr. Blissett .	Mr. Warrell, Jr	First Spirit . .	Mr. Green . .	Mr. Warrell
Patch	Mrs. Shaw . .	Mrs. Rowson	Elder Brother .	Mr. Moreton .	Mr. Fox

his *debut* on the third night of the season in the title-role of "George Barnwell," this being his second appearance on any stage. Mr. Fox, who was then a very young man, was an engineer by profession, but he preferred the stage, for which he had some talent. It seldom happened that an aspirant obtained such an excellent line of parts as was accorded to Fox at Baltimore this season. The name of Mrs. Darley,

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
Younger Brother.	Mr. Cleveland	Mr. Warrell, Jr	Maria	Mrs. Whitlock	Mrs. Green
Lady	Mrs. Whitlock	Mrs. Oldmixon	Millwood	Mrs. Shaw	Mrs. Francis
Pastoral Nymph.	Mrs. Marshall	Miss Milbourne	Lucy	Mrs. Francis	Mrs. Solomon
Euphrosyne	Mrs. Oldmixon	Mrs. Green	<i>Harlequin's Invasion.</i>		
Sabrina	Miss Broadhurst	Mrs. Hervey	Mercury	Mr. Marshall	Mr. Darley, Jr
<i>Deaf Lover.</i>			Snip	Mr. Bates	Mr. Chambers
Y'ng Wronghead	Mr. Beete	Mr. Darley, Jr	Frontin	Mr. Harwood	Mr. Blissett
Canteen	Mr. Harwood	Mr. Marshall	Bog	Mr. Darley, Jr	Mr. Morgan
Sternhold	Mr. Blissett	Mr. Morgan	Simon	Mr. Wignell	Mr. Milbourne
Groom	Mr. Bates	Mr. Blissett	Mrs. Snip	Mrs. Rowson	Mrs. Hervey
Bob	Mr. Darley, Jr	Mr. Solomon	Fairy	Miss Solomon	Miss Sully
<i>Deserted Daughter.</i>			Fairy Harlequin.	Mast. Strickland	Mast. H. Warrell
Grime	Mr. Beete	Mr. Warrell	Old Woman	Mr. Marshall	Mr. Darley
Lady Ann	Mrs. Whitlock	Mrs. Shaw	Tragic Muse	Mrs. Whitlock	Mrs. Green
<i>Dramatist.</i>			Comic Muse	Mrs. Marshall	Miss Milbourne
Vapid	Mr. Harwood	Mr. Chalmers	<i>Haunted Tower.</i>		
Miss Courtney	Mrs. Hervey	Mrs. Francis	Oakland	Mr. Harwood	Mr. Blissett
<i>Earl of Essex.</i>			Lewis	Mr. Blissett	Mr. Warrell, Jr
Essex	Mr. Wignell	Mr. Chalmers	De Courcy	Mr. Moreton	Mr. Fox
Southampton	Mr. Moreton	Mr. Marshall	<i>Inkle and Yarico.</i>		
Raleigh	Mr. Harwood	Mr. Fox	Inkle	Mr. Marshall	Mr. Chambers
Lieutenant	Mr. Beete	Mr. Warrell	Curry	Mr. Whitlock	Mr. Green
Lady Rutland	Mrs. Whitlock	Mrs. Marshall	Medium	Mr. Francis	Mr. Warrell
Nottingham	Mrs. Shaw	Mrs. Francis	Campley	Mr. Moreton	Mr. Darley, Jr
<i>English Merchant.</i>			Trudge	Mr. Wignell	Mr. Francis
Douglas	Mr. Whitlock	Mr. Green	Planter	Mr. Beete	Mr. Blissett
Spatter	Mr. Wignell	Mr. Chambers	Yarico	Mrs. Marshall	Mrs. Warrell
Owen	Mr. Green	Mr. Warrell	Narcissa	Mrs. Oldmixon	Mrs. Green
La France	Mr. Harwood	Mr. Blissett	Wowski	Miss Oldfield	Mrs. Oldmixon
Officer	Mr. Warrell	Mr. Morgan	Patty	Mrs. Shaw	Mrs. Hervey
Amelia	Mrs. Marshall	Mrs. Chambers	<i>Irishman in London.</i>		
Mrs. Goodman	Mrs. Shaw	Mrs. Hervey	Capt. Seymour	Mr. Green	Mr. Fox
<i>Farmer.</i>			Colloney	Mr. Moreton	Mr. Darley, Jr
Jemmy Jumps	Mr. Bates	Mr. Chambers	Delaney	Mr. Marshall	Mr. Green
<i>George Barnwell.</i>			Edward	Mr. Harwood	Mr. Moreton
Thoroughgood	Mr. Whitlock	Mr. Morris	<i>Love a la Mode.</i>		
Uncle	Mr. Wignell	Mr. Warrell	Sir Callaghan	Mr. Whitlock	Mr. Marshall
Barnwell	Mr. Moreton	Mr. Fox	Squire Groom	Mr. Marshall	Mr. Chalmers
Gaoler	Mr. Warrell	Mr. Morgan	Sir Theodore	Mr. Beete	Mr. Warrell

who was probably the wife of the great *Farmer Blackberry*, occurs in the bills for the first and last time as *Cicely* in the "Quaker." The two members of the company who profited most by the changes in the casts were Mr. Blissett and Mrs. Doctor. The former obtained a number of Bates' parts among others, and the latter succeeded to some of the previous parts of Mrs. Rowson. This season Mrs. Oldmixon

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>Love in a Village.</i>			Thomas	Mr. Warrell . .	Mr. Darley, Jr
Sir William . .	Mr. Morris . .	Mr. Warrell	Mrs. Cockletope .	Mrs. Shaw . . .	Mrs. Francis
Meadows . . .	Mr. Marshall .	Mr. Chambers	Mrs. Camomile .	Mrs. Rowson . .	Mrs. Doctor
Woodcock . . .	Mr. Bates . . .	Mr. Morris	Belinda	Mrs. Cleveland .	Miss Oldfield
Deborah . . .	Mrs. Shaw . . .	Mrs. Doctor	Nan	Mrs. Solomon . .	Mrs. Hervey
Rosetta	Mrs. Marshall .	Mrs. Oldmixon	Flounce	Mrs. Bates . . .	Mrs. Green
Madge	Miss Broadhurst .	Mrs. Green	Betty	Miss Oldfield . .	Miss Milbourne
<i>Lucky Escape.</i>			<i>Mountaineers.</i>		
Jack	Mr. Warrell . .	Mr. Warrell, Jr	Violet	Mr. Green . . .	Mr. Fox
Will Babler . .	Mr. Lege . . .	Mr. Mitchell	Roque	Mr. Wignell . .	Mr. Rowson
Peggy	Mrs. De Marque .	Miss Rowson	Bulcazin	Mr. Whitlock .	Mr. Green
Sally	Miss Gilaspie . .	Miss Solomon	Ganem	Mr. Beete . . .	Mr. Warrell, Jr
<i>Maid of the Oaks.</i>			Sadi	Mr. Harwood . .	Mr. Chambers
Dupely	Mr. Moreton . .	Mr. Chambers	Zorayda	Mrs. Whitlock .	Mrs. Warrell
<i>Married Man.</i>			<i>My Grandmother.</i>		
Sir John	Mr. Wignell . .	Mr. Chambers	Woodley	Mr. Darley . . .	Mr. Darley, Jr
Mr. Classick . .	Mr. Marshall .	Mr. Morris	Gossip	Mr. Bates . . .	Mr. Chambers
Tradewell . . .	Mr. Bates . . .	Mr. Blissett	Souffrance . . .	Mr. Harwood . .	Mr. Blissett
Dorimant . . .	Mr. Green . . .	Mr. Fox	Tom	Mr. Blissett . .	Master Warrell
William	Mr. Blissett . .	Mr. Warrell, Jr	Charlotte	Miss Broadhurst .	Mrs. Warrell
Lady Classick .	Mrs. Marshall .	Mrs. Chambers	<i>No Song No Supper.</i>		
<i>Midnight Hour.</i>			Frederick . . .	Mr. Marshall . .	Mr. Darley, Jr
General	Mr. Harwood . .	Mr. Blissett	Endless	Mr. Harwood . .	Mr. Francis
Matthias	Mr. Blissett . .	Mr. Morgan	Dorothy	Mrs. Shaw . . .	Mrs. Rowson
Julia	Mrs. Francis . .	Mrs. Hervey	<i>Poor Soldier.</i>		
Flora	Mrs. Whitlock .	Mrs. Francis	Fitzroy	Mr. Moreton . .	Mr. Darley
<i>Miser.</i>			Patrick	Mr. Harwood . .	Mr. Francis
Lovegold . . .	Mr. Bates . . .	Mr. Green	Norah	Miss Milbourne .	Mrs. Warrell
Frederick . . .	Mr. Marshall .	Mr. Fox	<i>Provoked Husband.</i>		
Clerimont . . .	Mr. Green . . .	Mr. Warrell, Jr	Lord Townly . .	Mr. Whitlock . .	Mr. Chalmers
Ramillie	Mr. Wignell . .	Mr. Chambers	Manly	Mr. Green . . .	Mr. Chambers
Furnish	Mr. Beete . . .	Mr. Morgan	Lady Wronghead .	Mrs. Shaw . . .	Mrs. Francis
Mrs. Wisely . .	Mrs. Rowson . .	Mrs. Doctor	Myrtilla	Mrs. Rowson . .	Mrs. Hervey
Wheedle	Mrs. Solomon . .	Miss Milbourne	<i>Purse.</i>		
<i>Mock Doctor.</i>			Baron	Mr. Green . . .	Mr. Warrell
Sir Jasper . . .	Mr. Beete . . .	Mr. Morgan	Theodore	Mr. Moreton . .	Mr. Fox
Gregory	Mr. Bates . . .	Mr. Morris	Edmund	Mr. Marshall . .	Mr. Darley, Jr
Davy	Mr. Morgan . .	Mr. Solomon	Steady	Mr. Harwood . .	Mr. Chambers
<i>Modern Antiques.</i>			Page	Miss Solomon . .	Miss Sully
Joey	Mr. Bates . . .	Mr. Blissett			
Napkin	Mr. Blissett . .	Mr. Warrell			

appeared for the first time as *Mrs. Malaprop* in the "Rivals." These casts indicate the peripatetic tendencies of American players even at that early period. After leaving the South, Mr. and Mrs. Chambers and Miss Sully had been in Boston for a season, and the principal actors of Wignell's first company were to become the main support of the Boston and Charleston theatres during the rest of the century.

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>Quaker.</i>			<i>Spoiled Child.</i>		
Steady	Mr. Harwood	Mr. Chalmers	Old Pickle . . .	Mr. Harwood	Mr. Green
Solomon	Mr. Bates . .	Mr. Francis	Maria	Mrs. Francis . .	Miss Milbourne
Lubin	Mr. Marshall	Mr. Chambers	Susan	Mrs. Green . .	Miss Rowson
Gillian	Mrs. Marshall	Mrs. Doctor	<i>Tempest.</i>		
Floretta	Mrs. Oldmixon		Alonzo	Mr. Whitlock	Mr. Green
Cicily	Miss Solomon	Mrs. Darley	Ferdinand . . .	Mr. Moreton	Mr. Fox
<i>Rivals.</i>			Prospero	Mr. Green . .	Mr. Chambers
Capt. Absolute .	Mr. Moreton	Mr. Chambers	Gonzalo	Mr. Beete . .	Mr. Morgan
Faulkland . . .	Mr. Wignell .	Mr. Moreton	Hippolito . . .	Mr. Warrell, Jr.	Mrs. Francis
Acres	Mr. Bates . .	Mr. Francis	Stephano . . .	Mr. Harwood	Mr. Francis
Sir Lucius . . .	Mr. Whitlock	Mr. Green	Dorinda	Mrs. Marshall	Mrs. Chambers
Fag	Mr. Marshall	Mr. Warrell, Jr.	<i>Village Lawyer.</i>		
David	Mr. Francis .	Mr. Blissett	Scout	Mr. Harwood	Mr. Green
Mrs. Malaprop .	Mrs. Shaw . .	Mrs. Oldmixon	Sheepface . . .	Mr. Bates . .	Mr. Blissett
Lydia	Mrs. Marshall	Mrs. Chambers	Mrs. Scout . . .	Mrs. Rowson	Mrs. Francis
Lucy	Mrs. Hervey .	Mrs. Doctor	Kate	Mrs. Bates . .	Mrs. Doctor
<i>Road to Ruin.</i>			<i>West Indian.</i>		
Dornton	Mr. Whitlock	Mr. Green	Capt. Dudley .	Mr. Beete . .	Mr. Warrell
Harry Dornton .	Mr. Green . .	Mr. Moreton	Maj. O'Flaherty.	Mr. Whitlock	Mr. Green
Sulky	Mr. Francis .	Mr. Rowson	Fulmer	Mr. Green . .	Mr. Blissett
Silky	Mr. Bates . .	Mr. Francis	Lady Rusport .	Mrs. Shaw . .	Mrs. Rowson
Goldfinch . . .	Mr. Harwood	Mr. Chalmers	Louisa Dudley .	Mrs. Francis .	Mrs. Green
Milford	Mr. Beete . .	Mr. Fox	Mrs. Fulmer . .	Mrs. Rowson	Mrs. Solomon
Mrs. Warren .	Mrs. Shaw . .	Mrs. Rowson	<i>Widow's Vow.</i>		
<i>Robinson Crusoe.</i>			Marquis	Mr. Moreton	Mr. Fox
Crusoe	Mr. Bates . .	Mr. Chambers	<i>Wonder.</i>		
<i>Romeo and Juliet.</i>			Don Lopez . . .	Mr. Finch . .	Mr. Warrell
Mercutio	Mr. Wignell .	Mr. Chalmers	Frederick . . .	Mr. Green . .	Mr. Fox
Tybalt	Mr. Harwood	Mr. Fox	Col. Briton . .	Mr. Fennell .	Mr. Green
Friar Laurence .	Mr. Whitlock	Mr. Chambers	Gibby	Mr. Bates . .	Mr. Blissett
<i>Rule a Wife and Have a Wife.</i>			Lissardo	Mr. Harwood	Mr. Chambers
Medina	Mr. Whitlock	Mr. Green	Alguazil	Mr. Warrell .	Mr. Mitchell
Don Juan . . .	Mr. Green . .	Mr. Fox	Violante	Mrs. Whitlock	Mrs. Morris
Sancho	Mr. Beete . .	Mr. Warrell, Jr.	Isabella	Mrs. Francis .	Mrs. Warrell
Copper Captain .	Mr. Harwood	Mr. Chalmers	Flora	Mrs. Shaw . .	Mrs. Francis
Lopez	Mr. Mitchell .	Mr. Morgan	Inez	Mrs. Rowson	Mrs. Hervey
Lorenzo	Mr. Warrell, Jr.	Mr. Mitchell	<i>Zara.</i>		
Margaretta . .	Mrs. Shaw . .	Mrs. Rowson	Lusignan	Mr. Whitlock	Mr. Green
			Chatillon	Mr. Green . .	Mr. Morris
			Orasmin	Mr. Beete . .	Mr. Fox
			Zara	Mrs. Whitlock	Mrs. Marshall

In some respects the Baltimore season of 1796 was distinctive. A number of the earlier pieces played by the company was revived,

ANIMAL MAGNETISM.

Marquis Mr. Moreton
La Fleur Mr. Green
Doctor Mr. Francis
Picard Mr. Warrell
Francois . . . Mr. Warrell, Jr
Jeffery Mr. Blissett
Constance . . . Mrs. Green
Lisette Mrs. Francis

including the

"Haunted Tower," "Love in a Village," "Modern Antiques" and the "Wonder;" and Mrs.

WILD OATS.

Sir George Thunder . Mr. Bates
Rover Mr. Chalmers
Harry Mr. Marshall
John Dory . . . Mr. Green
Banks Mr. Morris
Gammon Mr. Rowson
Ephraim Smooth . Mr. Blissett
Sim Mr. Francis
Twitch Mr. Darley, Jr
Lamp Mr. Warrell
Trap Mr. Mitchell
Landlord . . . Mr. Morgan
Sailor Mr. Solomon
Waiter Master Warrell
Midge Mr. Warrell, Jr
Lady Amaranth . Mrs. Marshall
Jane Mrs. Francis
Amelia Mrs. Hervey

Inchbald's "Animal Magnetism" and O'Keefe's "Wild Oats" were produced for the first time by these players. The cast of the latter, it will be observed, included Mr. Bates and Mr. and Mrs. Marshall. We now have besides the first preserved cast of "Othello" with Fennell once more in the Francis' pantomime, "Rural Merriment,"

originally produced in

OTHELLO.

Othello Mr. Fennell
Cassio Mr. Moreton
Iago Mr. Green
Roderigo . . . Mr. Francis
Montano Mr. Fox
Duke Mr. Warrell
Brabantio . . . Mr. Morris
Gratiano . . . Mr. Warrell, Jr
Ludovico . . . Mr. Darley, Jr
Desdemona . . . Mrs. Morris
Emelia Mrs. Francis

Baltimore the

previous season. During the stay of the company in Baltimore Mr.

Francis opened a dancing school in that city. In the meantime Mr. Wignell had returned with his reinforcements, and he carried the company back to Philadelphia to begin what proved to be the most brilliant theatrical campaign ever known in America.

RURAL MERRIMENT.

Toby Philpot . . . Mr. Francis
Lightfoot Mr. Doctor
Dick Chaunt . . Mr. Darley, Jr
Colin Mr. Warrell, Jr
Landlord Mr. Warrell
Phoebe Miss Milbourne

CHAPTER XI.

THE BOSTON THEATRE, 1794-5.

CHARLES POWELL'S TWO SEASONS—THE FIRST BOSTON COMPANY—PRODUCTIONS—PAINE'S PROLOGUE—CASTS—THE BAKER FAMILY—THE COMPANY REORGANIZED—SECOND SEASON—MRS. SPENCER—"THE MEDIUM"—CHARLES POWELL'S RETIREMENT.

AFTER Joseph Harper's unsuccessful attempt to establish a theatre in Boston, in the Summer and Autumn of 1792, the friends of the drama were more persistent than ever in their efforts to have the obnoxious prohibitory act of 1750 repealed. They finally succeeded early in 1793, and on the 9th of April a meeting was held to open subscriptions for building a house for theatrical exhibitions. The number of shares was limited to 120 at \$50 per share, no one person being allowed more than two shares. The site selected was at the corner of Federal and Franklin Streets, where a commodious brick building 140 feet long, 61 feet wide and 40 feet in height, was speedily erected. The new theatre was plain and substantial, without architectural pretensions, with the exception of a colonnade in Federal Street. One of the first acts of the trustees was to appoint Charles Stuart Powell, who had played with Harper the previous year, sole manager, and early in June, 1793, it was announced that he would sail for England in a few days to engage a company for the new theatre. Unlike Mr. Henry, Powell found no Hodgkinson at Bath

eager to engage with him, nor, like Mr. Wignell, was he able to secure a force that would have been creditable even in London. His predecessors had exhausted the immediate supply of talent eligible for the American market. The company secured for the first season at the Boston Theatre comprised Mr. and Mrs. Powell, Mr. and Mrs. Baker, Miss Baker, Mr. and Mrs. Collins, Mr. and Mrs. Jones, Messrs. Bartlett, Kenny, Nelson and Snelling Powell, a brother of the manager, Mrs. Abbot and Miss Harrison, afterward Mrs. S. Powell. These were all without reputation in the country from which they came, and such fame as they afterward acquired was confined to America.

When Mr. Powell arrived with his company he found the theatre ready for occupation, and so he proceeded to begin his cam-

LIST OF PERFORMANCES.

1794.	
Feb.	3—Gustavus Vasa Brooke
	Modern Antiques O'Keefe
	7—Same bill.
	10—Belle's Stratagem . Mrs. Cowley
	Farmer O'Keefe
	12—Busybody Mrs. Centlivre
	Midnight Hour . . Mrs. Inchbald
	17—Natural Son Cumberland
	Quaker Dibdin
	19—Barbarossa Browne
	Quaker.
	24—Provoked Husband . . Vanbrugh
	Midnight Hour.
	26—Belle's Stratagem.
	Farmer.
	28—Child of Nature . Mrs. Inchbald
	Agreeable Surprise . . O'Keefe
March	3—Foundling Moore
	Bon Ton Garrick
	5—Which is the Man? . Mrs. Cowley
	Old Maid Murphy
	7—Wonder Mrs. Centlivre
	Quaker.

paign. The opening night was the 3d of February, 1794, with "Gustavus Vasa" and "Modern Antiques" as the initial productions. The season lasted until the 4th of July following. Probably no theatre in the United States was ever opened with so much formality and decorum. The rules and regulations adopted by the trustees were very elaborate and very strict. No infraction of them was allowed. Mr. John Hastings, the box-keeper, inadvertently let a few places in the boxes before the official announce-

ment of the opening night was made. For this he was hauled over the coals in the *Mercury*, and Mr. Powell apologized in a card, as did Hastings also. For the preservation of order both within and without the theatre a Master of Ceremonies was appointed. That this office was considered one of great dignity is apparent from the fact that Col. John S. Tyler was appointed to fill it, and so highly were Colonel Tyler's services appreciated that he was accorded the first regular benefit of the season. Not only was a master of ceremonies appointed to see that those who had taken seats should be accommodated according to contract, to direct the manner of setting down and taking up those who came to the playhouse in carriages, and to suppress "all kinds of disorder and indecorum," but the trustees reserved to themselves the power of dismissing any performer either on the stage or in the orchestra—

- Mar. 10—Provoked Husband.
Rosina Mrs. Brooke
12—George Barnwell Lillo
Agreeable Surprise.
14—She Stoops to Conquer . Goldsmith
Old Maid.
17—Jane Shore Rowe
Modern Antiques.
19—Natural Son.
Farmer.
21—Douglas Home
Who's the Dupe? . Mrs. Cowley
24—School for Scandal . . Sheridan
Rosina.
26—Revenge Moore
Agreeable Surprise.
31—West Indian Cumberland
Citizen Murphy
April 2—Bold Stroke for a Wife
Mrs. Centlivre
Miller of Mansfield . . Dodsley
4—George Barnwell.
Ways and Means . . Colman, Jr
8—Chapter of Accidents . Miss Lee
11—Chapter of Accidents.
Midas O'Hara
14—Love in a Village . . Bickerstaff
Miss in Her Teens . . . Garrick
16—Child of Nature.
Midas.
18—Hamlet Shakspeare
Barnaby Brittle Betterton
21—Hamlet.
Barnaby Brittle.
23—Bold Stroke for a Wife.
Padlock Bickerstaff
25—Chapter of Accidents.
Midas.
28—Romeo and Juliet . . Shakspeare
All in Good Humor . . . Oulton
30—School for Scandal.
Midas.
May 2—Richard III Shakspeare
All in Good Humor.
5—Twelfth Night Shakspeare
Padlock.

- May 7—Foundling.
Quaker.
9—Inkle and Yarico . . . Colman, Jr
Bon Ton.
12—Inkle and Yarico.
Bon Ton.
14—Mourning Bride . . . Congreve
Lying Valet Garrick
(For Prisoners in Algiers.)
16—Inkle and Yarico.
Who's the Dupe?
19—Child of Nature.
Agreeable Surprise.
(Benefit of Master of Ceremonies.)
21—West Indian.
Citizen.
(Mr. Collins' benefit.)
23—Drummer Addison
Rosina.
(Miss Baker's benefit.)
26—Revenge.
Virgin Unmasked . . . Fielding
28—Inkle and Yarico.
Poor Soldier O'Keefe
30—Wonder.
Midas.
- June 2—Chapter of Accidents.
Poor Soldier.
(Mr. Kenny's benefit.)
4—Romeo and Juliet.
No Song No Supper . . . Hoare
(Mr. S. Powell's benefit.)
6—Belle's Stratagem.
Waterman Dibdin
(Mr. Nelson's benefit.)
9—Merchant of Venice . . Shakspeare
Son-in-Law O'Keefe
(Mrs. Powell's benefit.)
11—Clandestine Marriage
Garrick and Colman
Ways and Means.
(Miss Harrison's benefit.)
13—Which is the Man?
Animal Magnetism, Mrs. Inchbald
(Mrs. Jones' benefit.)

a power to be exercised in the form of a request to the manager. Singularly enough, the first complaint was made against the manager himself. On the 18th of March a correspondent wrote to the *Mercury* charging Mr. Powell with improper conduct toward Mrs. Abbot, a charge that he indignantly resented in the *Centinel*. Mrs. Abbot was the leading singer—*Rosetta* in "Love in a Village," *Leonora* in the "Padlock," *Molly Maybush* in the "Farmer," and *Margaretta* in "No Song No Supper." She seems to have been too gay for a community unused to the free manners of an easy-going actress, and she left the Boston stage at the close of the first season. There was probably no occasion to discipline the gentlemen in the orchestra. On the other hand, there was difficulty in restraining them from dismissing themselves. Their situation was not an enviable one. As early as the 20th of February the musicians

printed a card in the newspapers begging the thoughtless or ill-disposed not to throw apples, stones and other missiles into the orchestra. While the brutality toward the orchestra indicated by this appeal was not confined to Boston, but was equally characteristic of New York and Philadelphia, the Boston gallery audience was the only one in the country at the time that assaulted the musicians merely for the sake of assaulting them. This reprehensible conduct emanated from a class that has entirely passed away—a class that Mrs. John Adams was, perhaps, justified in calling the “mobility.” Some of the strictures upon the management from the better part of the patrons of the Boston Theatre are equally surprising. There was a loud complaint, for instance, that an old actor who had journeyed to Boston from a far country had been refused employment in the theatre. Between newspaper suggestions and strictures, and the quarrels and jealousies in his theatrical family, the manager had a lively time from the outset.

A preliminary address was, of course, a necessary incident of the opening, and a gold medal was offered as a prize by the proprietors for a poem suited to the occasion. There was a number of competitors, and the “rejected addresses” would themselves have filled a volume of verse. The prize was adjudged to Thomas Paine, a son of

- June 16—Rivals Sheridan
(Mr. Bartlett's benefit.)
18—Inkle and Yarico.
Son-in-Law.
(Mrs. Abbot's benefit.)
23—Grecian Daughter . . . Murphy
Old Maid.
(Mrs. Baker's benefit.)
25—Natural Son.
Hunt the Slipper Knapp
Examination of Dr. Last . Foote
(Mr. Jones' benefit.)
27—Road to Ruin Holcroft
Irish Tailor.
(Mrs. Collins' benefit.)
30—Three Weeks After Marriage
Murphy
Waterman.
All the World's a Stage . Jackman
(Mr. Baker's benefit.)
July 4—Lyar Foote
Poor Soldier.
(Mr. Powell's benefit.)

Robert Treat Paine, one of the signers of the Declaration of Independence. This Prologue¹ was recited by Mr. Powell, who at his entry was received with a cordial welcome. Mr. Paine was a very young man. He had been carefully educated according to the classical methods of the time, and his smooth but pedantic verse shows the measure of his training. He was the first American youth to set him-

¹ PROLOGUE.

When first o'er Athens learning's dawning
ray
Gleamed the dim twilight of the Attic day,
To charm, improve the hours of state repose,
The deathless father of the drama rose.
No gorgeous pageantry adorned the show,
The plot was simple and the scene was low;
Without the wardrobe of the Graces dress'd,
Without the mimic blush of art caress'd,
Heroic virtue held her throne secure,
For vice was modest and ambition poor.
But soon the muse, by nobler ardors fir'd,
To loftier heights of scenic verse aspir'd;
From useful life her comic fable rose,
And curbless passions form'd the tale of woes;
For daring drama heav'n itself explor'd,
And gods descending trod the Grecian board;
Each scene expanding through the temple
swell'd,
Each bosom acted what each eye beheld;
Warm to the heart each chymic fiction stole,
And purg'd, by moral alchemy, the soul.
Hence artists grac'd and heroes nerv'd the
age,
The sons or pupils of a patriot stage;
Hence in this forum of the virtues fir'd,
Hence in this school of eloquence inspir'd,
With bolder crest the dauntless warrior strode;
With nobler tongue the ardent statesman
glow'd;
And Athens reign'd Minerva of the globe;
First in the helmet, fairest in the robe.

In arms she triumph'd, as in letters shone,
Of taste the palace, and of war the throne.
But lo! where rising in majestic flight,
The Roman eagle sails the expanse of light!
His wings, like heaven's vast canopy, unfurl'd,
Spread the broad plumage o'er the subject
world.
Behold! he soars where golden Phœbus rolls,
And, perching on his car, o'erlooks the poles.
Far, as revolves the chariot's radiant way,
He wafts his empire o'er the tide of day;
From where it rolls on yon bright sea of suns,
To where in light's remotest ebb it runs.
The globe, half ravag'd by the storm of war,
The gates of Greece admit the victor's car;
Chain'd to his wheels is captive science led,
And taste, transplanted, blooms at Tiber's
head.
O'er the rude minds of empire's hardy race
The op'ning pupil beam'd of letter'd grace;
With charms so sweet the houseless drama
smil'd,
That Rome adopted Athens' orphan child.
Fledg'd by her hand, the Mantuan swan as-
pir'd;
Aw'd by her power, e'en Pompey's self re-
tir'd;
Sheath'd was the sword by which the world
had bled,
And Janus blushing to his temple fled.
The globe's proud butcher grew humanely
brave;
Earth stanch'd her wounds, and ocean hush'd
his wave.

self up as a professional dramatic critic; he was the first American journalist to go to the devil, allured by the lime-light of the stage. At a later period Mr. Paine, who had his name changed from Thomas to Robert Treat Paine, Jr., by the Massachusetts Legislature because he wanted a Christian name, married Miss Baker, of the theatre, whom he neglected for other actresses. Dunlap sketched him under a thin

At length, like huge Enceladus depress'd,
Groaning with slavery's mountain on their
breast,
The supine nations struggled from disgrace;
And Rome, like Etna, totter'd from her base.
Thus set the sun of intellectual light,
And, wrapt in clouds, lower'd on the Gothic
night.
Dark gloom'd the storm—the rushing torrent
pour'd,
And wide the deep Cimmerian deluge
shower'd;
E'en learning's loftiest hills were cover'd
o'er,
And seas of dulness roll'd without a shore.
Yet ere the surge Parnassus' top o'erflow'd,
The banish'd muses fled their blest abode.
Frail was their ark the heaven-topped seas to
brave,
The wind their compass, and their helm the
wave;
No port to cheer them, and no star to guide,
From clime to clime they rov'd the billowy
tide;
At length, by storms and tempests wafted o'er,
They found an Ararat on Albion's shore.
Yet long so sterile prov'd the ravag'd age,
That scarcely seem'd to vegetate the stage;
Nature, in dotage, second childhood mourn'd,
And to her infant cradle had return'd.
But hark! her mighty rival sweeps the
strings—
Sweet Avon, flow not—'tis thy Shakspeare
sings!

With Blanchard's* wing, in fancy's heaven he
soars;
With Herschel's eye another world explores!
Taught by the tones of his melodious song,
The scenic muses tun'd their barbarous
tongue;
With subtle powers the crudest soul refin'd,
And warm'd the Zembla of the frozen mind.
The world's new queen, Augusta, own'd their
charms,
And clasp'd the Grecian nymphs in British
arms.
Then shone the drama with imperial art,
And made a province of the human heart.
What nerve of verse can sketch th' ecstatic
view
When she and Garrick sigh'd their last adieu!
Description but a shadow's shade appears,
When Siddons looks a nation into tears!
But ah! while thus unrival'd reigns the muse,
Her soul o'erflows, and grief her face bedews;
Sworn at the altar proud oppression's foe,
She weeps indignant for her Britain's woe.
Long has she cast a fondly wishful eye
On the pure climate of this western sky;
And now while Europe bleeds at every vein,
And pinion'd forests shake the crimson'd
main;
While Gallia, wall'd by foes, collected stands,
And hurls her thunders from a hundred
hands;
Lur'd by a clime, where—hostile arms afar—
Peace rolls luxurious in her dove-drawn car;

* A noted balloonist.

disguise as one of the characters in his theatrical novel, "The Water Drinker." Many of his criticisms were included in a volume of his writings in prose and verse, published after his death, Boston, 1812. An opponent of the theatre published a prologue in the newspapers, taking as its motto one of Mr. Paine's lines, "Apollo consecrates thy

Where freedom first awoke the human mind,
And broke th' enchantment which enslav'd
mankind ;

Behold, Apollo seeks this liberal plain,
And brings the Thespian goddess in his train.
Oh, happy realm, to whom are richly given
The noblest bounties of indulgent heaven ;
For whom has earth her wealthiest mine be-
stow'd,

And commerce bridg'd old ocean's broadest
flood !

To you, a stranger guest, the drama flies,
An angel wanderer in a pilgrim's guise !
To charm the fancy and to feast the heart,
She spreads the banquet of the scenic art.
By you supported, shall her infant stage
Portray, adorn and regulate the age.
When faction rages with intemperate sway,
And gray-hair'd vices shame the face of day,
Drawn from their covert to th' indignant pit,
Be such the game to stock the park of wit ;
That park where genius all his shafts may
draw,

Nor dread the terrors of a forest law.
But not to scenes of 'pravity confin'd,
Here polish'd life an ample field shall find ;
Reflected here, its fair perspective, view
The stage, the camera—the landscape, you.

Ye lovely fair, whose circling beauties shine
A radiant galaxy of charms divine ;
Whose gentle hearts those tender scenes ap-
prove,

Where pity begs, or kneels adoring love ;
Ye sons of sentiment, whose bosoms fire
The song of pathos and the epic lyre ;

Whose glowing souls with tragic grandeur
rise,

When bleeds a hero or a nation dies ;

And ye, who thron'd on high a synod sit,
And rule the lofty atmosphere of wit ;
From whom a flash of comic lightning draws
A bursting thunder-clap of loud applause ;
If here those eyes, whose tears, with peerless
sway

Have wept the vices of an age away ;
If here those lips, whose smiles, with magic
art,

Have laugh'd the foibles from the cheated
heart ;

On mirth's gay cheek can one gay dimple
light ;

In sorrow's breast one passion'd sigh excite :
With nobler streams the buskin's grief shall
fall ;

With pangs sublimer throb this breathing
wall ;

Thalia, too, more blithe, shall trip the stage,
Of care the wrinkles smooth, and thaw the
veins of age.

And now, thou dome, by Freedom's patrons
rear'd,

With beauty blazon'd and by taste rever'd ;
Apollo consecrates thy walls profane,—

Hence be thou sacred to the muses' reign !
In thee three ages shall in one conspire ;
A Sophocles shall swell his chasten'd lyre ;
A Terence rise in native charms serene ;
A Sheridan display the perfect scene ;
And Athens, Rome, Augusta, blush to see
Their virtues, beauty, grace, all shine—com-
bin'd in thee.

walls profane." This was, at least, equal in literary merit to Mr. Paine's poem—it was not nearly so long as the prologue actually recited, and but for the "ifs" that implied immorality, it would have been more appropriate to the occasion—

If, borne from far, the wit of Albion's race,
As dissolute as gay, these walls disgrace ;
If foreign brogues and foreign manners strive
Your speed to dictate, and the *ton* to give ;
If alien vices, here unknown before,
Come, shameless, to pollute Columbia's shore ;
* * * * *
O, may the lightning rend these walls profane,
And desolation o'er the ruins reign.

The theatre as a school of vice was an assumption that at that time was generally answered by the counter-assumption that a well-regulated stage was a school of virtue. That, in fact, the playhouse was simply a place for intellectual amusement that would only reflect its environment, was a view of the subject seldom urged. But the management of the Boston Theatre certainly showed the highest respect for religion and its temples ; and when the Rev. Jeremiah Belknap, D.D., chose to lecture in the church in Federal Street on a play-

GUSTAVUS VASA.	night the Fed- eral Street play- house was closed. The choice of the opening play, "Gustavus Va- sa," a hundred years later would have been considered in- admissible, but in the first decade of the	MODERN ANTIQUES.
Gustavus Mr. Baker		Mr. Cockletop . . . Mr. Jones
Trollio Mr. Jones		Frank Mr. S. Powell
Adolphus Mr. Collins		Napkin Mr. Collins
Anderson Mr. Nelson		Hearty Mr. Nelson
Laertes Mr. Bartlett		Joey Mr. Baker
Christiern Mr. Powell		Mrs. Cockletop . . Miss Baker
Arvida Mr. S. Powell		Mrs. Camomile . . Mrs. Baker
Sivard Mr. Kenny		Nan Mrs. Jones
Christina Miss Harrison		Belinda Mrs. Collins
Mariana Mrs. Jones		
Augusta Mrs. Baker		
Child . . Miss Cordelia Powell		
(First appearance on any stage.)		

Republic it was somehow considered typical of American patriotism. "Modern Antiques," the afterpiece, a merry farce by O'Keefe, first acted at Covent Garden in 1789, was a happier selection, especially as this was its first production in America. One of the Boston critics said that as *Christine* Mr. Powell added to his previous reputation; as *Gastern* Mr. Baker was all that could be expected; and as *Arvida* Mr. S. Powell was true to nature and made a deep and favorable impression. The ladies were received with greater warmth. Of Miss Harrison as *Christina* the critic declared it might be said, "Majestic was her form—her every action dignity and grace;" Mrs. Jones' part could not have been better filled, and Mrs. Baker's dignity of character, propriety of action and maternal tenderness at once charmed and affected. In the farce, too, the commendation was hearty. Jones as *Cockletoe* appeared a genuine son of the sock; Baker as *Joy* "made the muscles of every face vibrate in unison with his own;" S. Powell displayed the genteel comedian to great advantage; and Mrs. Collins appeared to possess the *naïveté* of a live actress. Miss Baker was praised for the graces of an elegant person and beauty of features, but regret was expressed that the amiable modesty of the woman proved a barrier to the fine accomplishments of the actress.

MUSKIEE HOCK.	Among the	NATURAL SON.
Marquis Mr. S. Powell	pieces produced	Sir Jeffrey Latimer . Mr. Baker
Sebastian Mr. Powell	at the Boston	Elushtenly Mr. Bartlett
Nicholas Mr. Jones	Theatre this	Jack Hastings . . Mr. S. Powell
Antheuse Mr. Collins	season there	Major O'Flaherty . Mr. Collins
Mathias Mr. Kenny	were six that an-	Dumps Mr. Jones
Don Gunman . . Mr. Baker	ticipated by their	David Mr. Kenny
Julia Miss Baker	first performance in Boston	Rueful Mr. Powell
Cicely Mrs. Baker	their American	Lady Pungon . Miss Harrison
Flora Mrs. Powell		Pentlope Mrs. Abbott
		Mrs. Florbe Latimer, Mrs. Baker

production both in Philadelphia and New York. These, taking them in the order of their presentation, were Mrs. Inchbald's "Midnight Hour," a well-contrived and pleasant entertainment from a French piece by M. Damaniant; Cumberland's "Natural Son," a comedy very lively and entertaining in the first and second acts, but in consequence of forced incidents and embarrassing situations a trial to the patience of an audience in the remaining three; "Barnaby Brittle," originally

BARNABY BRITTLE.	presented for	SON-IN-LAW.
Barnaby Brittle . . . Mr. Jones	Mr. Quick's ben-	Old Cranky . . . Mr. Kenny
Sir Peter Pride . . . Mr. Kenny	efit at Covent	Bowkitt Mr. Jones
Jeremy Mr. S. Powell	Garden in 1781,	Orator Mum . . . Mr. Powell
Lovemore Mr. Bartlett	a farce taken	Vinegar Mr. S. Powell
Jeffrey Mr. Nelson	from Betterton's	Idle Mr. Baker
Clodpole Mr. Baker	"Amorous Wi-	Bouquett Mr. Collins
Mrs. Brittle . . . Miss Harrison	dow," but based on Moliere's "George Dandin;" Oulton's "All in	Sig. Arionelli . . . Mr. Bartlett
Lady Pride . . . Mrs. Baker	Good Humor," a little piece in one act, light in texture but entertain-	Cecilia Mrs. Abbott
Damaris Mrs. Collins	ing; O'Keefe's	
ALL IN GOOD HUMOR.	"Son-in-Law,"	ANIMAL MAGNETISM.
Chagrin Mr. Baker	one of his most	Doctor Mr. Jones
Squire Hairbrain . Mr. S. Powell	successful musi-	Marquis Mr. Bartlett
Bellamy Mr. Bartlett	cal farces; and	Jeffrey Mr. S. Powell
Robin Mr. Jones	Mrs. Inchbald's	Picard Mr. Kenny
Crop Mr. Nelson	"Animal Magnetism," from the French, intended to ridicule hypnotism	La Fleur Mr. Powell
Mrs. Chagrin . . . Mrs. Baker	as then received. To these may be added the "Irish Tailor," pre-	Constance . . . Miss Harrison
Sophia Miss Baker	sented for Mrs. Collins' benefit with Collins as <i>Roger McStrong</i> ,	Lissette Mrs. Jones
Dorothy Mrs. Abbot	Bartlett as <i>Captain Bounce</i> , and Miss Baker as <i>Betty</i> . In these casts	

are the names of a number of performers who were in neither of the pieces on the opening night—Mr. Bartlett, of whom one of the critics

said he was new to the stage, young, extremely modest and knew his parts; Mrs. Powell, a happy acquisition, easy, natural and engaging; Mrs. Jones, modest, delicate and amiable; and Mrs. Abbot, "a siren of whose style of singing we could have formed no idea." Apparently, the siren had already begun to practise a siren's arts, for the critic added, "We trust her propriety of conduct will confirm the admiration her wonderful powers have excited."

The number of casts printed in the newspapers or otherwise accessible was unusually large. Arranged below in alphabetical order,

BOSTON THEATRE CASTS—FIRST SEASON.

AGREEABLE SURPRISE.

Sir Felix Friendly . . Mr. Kenny
Compton Mr. Collins
Eugene Mr. Bartlett
Chicane Mr. Nelson
Thomas Mr. Baker
John Mr. S. Powell
Lingo Mr. Jones
Laura Mrs. Abbot
Mrs. Cheshire . . . Mrs. Baker
Fringe Mrs. Collins
Cowslip Mrs. Jones

ALL THE WORLD'S A STAGE.

Charles Stanley . . Mr. S. Powell
Sir Gilbert Pumpkin . Mr. Kenny
Diggory Mr. Baker
Simon Mr. Bartlett
Wat Mr. Collins
Harry Stukely . . . Mr. Powell
Miss Bridget . . . Mrs. Baker
Kitty Sprightly . . Miss Harrison

BARBAROSSA.

Barbarossa Mr. Baker
Othman Mr. Collins
Sadi Mr. Bartlett
Aladin Mr. Kenny
Selim Mr. S. Powell
Zaphira Mrs. Baker
Irene Miss Harrison

BELLE'S STRATAGEM.

Doricourt Mr. S. Powell

Sir Geo. Touchwood . Mr. Baker
Flutter Mr. Powell
Saville Mr. Bartlett
Villers Mr. Nelson
Courtall Mr. Collins
Hardy Mr. Jones
Letitia Hardy . . . Mrs. Powell
Mrs. Racket . . . Mrs. Collins
Miss Ogle Mrs. Abbot
Lady Frances . . . Mrs. Jones

BOLD STROKE FOR A WIFE.

Colonel Fainwell . . Mr. S. Powell
Obadiah Prim . . . Mr. Baker
Sir Philip Modelove . Mr. Nelson
Tradelove Mr. Collins
Freeman Mr. Bartlett
Sackbut Mr. Kenny
Periwinkle Mr. Jones
Mrs. Prim Mrs. Baker
Betty Miss Baker
Masked Lady . . . Mrs. Collins
Ann Lovely Miss Harrison

BON TON.

Sir John Trotley . . Mr. Jones
Lord Minikin . . . Mr. S. Powell
Colonel Tivy . . . Mr. Collins
Jessamy Mr. Bartlett
Mignon Mr. Kenny
Davy Mr. Powell
Lady Minikin . . . Mrs. Jones
Gymp Mrs. Abbot
Miss Tittup . . . Miss Harrison

BUSYBODY.

Sir George Airy . . Mr. S. Powell
Sir Francis Gripe . . Mr. Jones
Sir Jealous Traffic . Mr. Nelson
Charles Mr. Bartlett
Whisper Mr. Collins
Butler Mr. Kenny
Marplot Mr. Powell
Miranda Miss Harrison
Isabinda Miss Baker
Scentwell Mrs. Abbot
Patch Mrs. Jones

CHAPTER OF ACCIDENTS.

Woodville Mr. S. Powell
Gov. Harcourt . . . Mr. Baker
Lord Glenmore . . Mr. Collins
Capt. Harcourt . . Mr. Bartlett
Grey Mr. Kenny
Vane Mr. Nelson
Jacob Gawkey . . . Mr. Jones
Cecilia Miss Harrison
Miss Mortimer . . Miss Baker
Mrs. Warner . . . Mrs. Abbot
Bridget Mrs. Powell

CHILD OF NATURE.

Marquis Mr. Powell
Count Valentia . . Mr. S. Powell
Peasant Mr. Baker
Seville Mr. Kenny
Granada Mr. Bartlett
Duke Murcia . . . Mr. Jones
Marchioness . . . Mrs. Baker
Amanthis Miss Harrison

they show the class of work performed by each member of the company during the season. There were in the company only two persons who attained distinction—Mr. S. Powell and Miss Harrison, who became his wife. Mrs. Abbot might, perhaps, have become a favorite had she not fallen under the ban—as it was, she retired at the close of the season, and her history is in her parts in these casts. Mr. Nelson joined the Old American Company in Philadelphia in the Autumn, and the Bakers also retired in consequence of a disagreement with Mr. Powell, the manager, which, like all theatrical quarrels since, was

BOSTON THEATRE CASTS—FIRST SEASON.

CITIZEN.		DRUMMER.		Trueman Mr. Bartlett	
Young Philpot . .	Mr. S. Powell	Tinsel	Mr. S. Powell	Uncle	Mr. Collins
Young Wilding . .	Mr. Collins	Trueman	Mr. Kenny	Blunt	Mr. Nelson
Sir Jasper	Mr. Kenny	Fantome	Mr. Collins	Constable	Mr. Kenny
Beaufort	Mr. Bartlett	Gardener	Mr. Baker	Thoroughgood . .	Mr. Baker
Quilldrive	Mr. Nelson	Coachman	Mr. Nelson	Millwood	Mrs. Powell
Old Philpot	Mr. Jones	Butler	Mr. Bartlett	Lucy	Mrs. Collins
Corinna	Mrs. Abbot	Vellum	Mr. Jones	Maria	Miss Harrison
Maria	Mrs. Collins	Lady Trueman . .	Miss Baker		
		Abagail	Mrs. Baker		
CLANDESTINE MARRIAGE.		FARMER.		GRECIAN DAUGHTER.	
Lord Ogilby . . .	Mr. Powell	Farmer Blackberry .	Mr. Collins	Evander	Mr. Jones
Sterling	Mr. Kenny	Capt. Valentine . .	Mr. Nelson	Phocion	Mr. S. Powell
Sir John Melville .	Mr. Collins	Col. Dormant . . .	Mr. S. Powell	Philotas	Mr. Bartlett
Canton	Mr. Jones	Fairly	Mr. Kenny	Melanthon	Mr. Collins
Brush	Mr. Baker	Rundy	Mr. Bartlett	Calippus	Mr. Kenny
Sergeant Flower . .	Mr. Bartlett	Flummery	Mr. Baker	Dionysius	Mr. Baker
Lovewell	Mr. S. Powell	Jemmy Jumps . . .	Mr. Jones	Erixene	Miss Baker
Miss Sterling . . .	Mrs. Powell	Betty Blackberry . .	Mrs. Baker	Euphrasia	Mrs. Baker
Mrs. Heidelberg . .	Mrs. Baker	Louisa	Miss Baker		
Betty	Mrs. Collins	Molly Maybush . .	Mrs. Abbot	HAMLET.	
Nancy	Mrs. Jones			Hamlet	Mr. Powell
Trusty	Miss Baker	FOUNDLING.		King	Mr. Collins
Fanny	Miss Harrison	Young Belmont . .	Mr. S. Powell	Polonius	Mr. Jones
DOUGLAS.		Sir Charles Raymond .	Mr. Baker	Horatio	Mr. Kenny
Young Norval . .	Mr. S. Powell	Sir Roger Belmont . .	Mr. Jones	Laertes	Mr. S. Powell
Old Norval	Mr. Jones	Colonel Raymond . .	Mr. Collins	Rosencrantz	Mr. Bartlett
Officer	Mr. Kenny	Villard	Mr. Kenny	Guildestern	Mr. Nelson
Glenalvon	Mr. Powell	Faddle	Mr. Powell	Ghost	Mr. Baker
Lord Randolph . .	Mr. Collins	Rosetta	Miss Harrison	Queen	Mrs. Baker
Lady Randolph . .	Mrs. Powell	Fidelia	Miss Baker	Player Queen . . .	Mrs. Abbot
Anna	Miss Baker	GEORGE BARNWELL.		Ophelia	Miss Baker
		George Barnwell .	Mr. S. Powell	HUNT THE SLIPPER.	
				Captain Clement . .	Mr. Collins
				Glib	Mr. Bartlett
				Billy Bustle	Mr. Jones

fought out in the newspapers. Somehow, neither Mrs. Baker nor her daughter found favor with the critics, and Miss Baker's attempts at leading roles were dealt with with especial severity. When "Hamlet" was played it was asked, "Why was not Miss Harrison or Mrs. Abbot

BOSTON THEATRE CASTS—FIRST SEASON.

INKLE AND YARICO.

Inkle Mr. Powell
Curry Mr. Baker
Campley Mr. Bartlett
Medium Mr. Kenny
Mate Mr. Collins
Trudge Mr. Jones
Yarico Mrs. Baker
Narcissa Miss Baker
Patty Mrs. Jones
Wowski Mrs. Abbot

LOVE IN A VILLAGE.

Young Meadows . . Mr. Bartlett
Woodcock Mr. Powell
Hawthorn Mr. Collins
Eustace Mr. Nelson
Sir William Mr. Kenny
Hodge Mr. Jones
Rosetta Mrs. Abbot
Lucinda Miss Baker
Madge Mrs. Baker
Mrs. Deborah . . . Mrs. Powell

LYAR.

Young Wilding . . Mr. S. Powell
Old Wilding Mr. Kenny
Sir James Elliott . . Mr. Bartlett
Papillon Mr. Powell
Miss Grantham . . . Miss Harrison
Miss Godfrey Miss Baker
Kitty Mrs. Collins

LYING VALET.

Sharp Mr. Powell
Guttle Mr. Baker
Trippet Mr. Bartlett
Drunken Cook . . . Mr. Kenny
Gayless Mr. S. Powell
Melissa Miss Harrison
Mrs. Gadabout . . . Mrs. Baker
Mrs. Trippet Mrs. Jones
Kitty Pry Mrs. Powell

MIDAS.

Jupiter Mr. Nelson
Juno Miss Baker
Apollo Mr. Bartlett
Pan Mr. Collins
Midas Mr. Jones
Sileo Mr. Powell
Damatus Mr. Kenny
Daphne Mrs. Powell
Mysis Mrs. Baker
Nysa Mrs. Abbot

MILLER OF MANSFIELD.

King Mr. S. Powell
Dick Mr. Kenny
Lurewell Mr. Bartlett
Joe Mr. Nelson
Miller Mr. Jones
Madge Mrs. Baker
Peggy Miss Baker
Kate Mrs. Powell

MISS IN HER TEENS.

Captain Flash . . . Mr. Jones
Captain Loveit . . . Mr. Collins
Puff Mr. Kenny
Fribble Mr. Powell
Tag Mrs. Baker
Miss Biddy Mrs. Collins

MOURNING BRIDE.

King Mr. Collins
Gonzales Mr. Jones
Garcia Mr. Bartlett
Alonzo Mr. Baker
Selim Mr. Powell
Hali Mr. Kenny
Osmyn Mr. S. Powell
Almeria Mrs. Jones
Leonora Miss Baker
Zara Miss Harrison

NO SONG NO SUPPER.

Robin Mr. Jones
Frederick Mr. Bartlett
Endless Mr. Baker

William Mr. Collins
Thomas Mr. Kenny
Crop Mr. Nelson
Dorothy Mrs. Baker
Louisa Miss Baker
Nelly Mrs. Collins
Margaretta Mrs. Abbot

OLD MAID.

Clerimont Mr. S. Powell
Harlow Mr. Collins
Captain Cape . . . Mr. Baker
Mrs. Harlow Miss Harrison
Trifle Mrs. Abbot
Miss Harlow Mrs. Baker

PADLOCK.

Don Diego Mr. Kenny
Leander Mr. Nelson
Scholar Mr. Bartlett
Mungo Mr. Powell
Leonora Mrs. Abbot
Ursula Mrs. Baker

POOR SOLDIER.

Patrick Mr. Nelson
Dermot Mr. Bartlett
Fitzroy Mr. Kenny
Bagatelle Mr. Powell
Father Luke Mr. Collins
Darby Mr. Jones
Norah Mrs. Abbot
Kathleen Mrs. Jones

PROVOKED HUSBAND.

Lord Townly Mr. Powell
Manly Mr. S. Powell
Sir Francis Mr. Baker
Basset Mr. Collins
John Moody Mr. Kenny
James Mr. Bartlett
Squire Richard . . . Mr. Jones
Lady Townly Mrs. Powell
Lady Grace Miss Harrison
Lady Wronghead . . Mrs. Baker

cast for *Ophelia* instead of Miss Baker? Why was not Mrs. Powell the *Queen* instead of Mrs. Baker?" But the Baker family did not fail to make a determined effort to establish themselves in the esteem of the Boston public. Mrs. Baker for her benefit attempted the trying

BOSTON THEATRE CASTS—FIRST SEASON.

Myrtilla	Miss Baker	Mrs. Ledger	Mrs. Powell	Woodley	Mr. Bartlett
Trusty	Mrs. Abbot	Jenny	Miss Baker	Drugget	Mr. Kenny
Miss Jenny	Mrs. Collins	Sophia	Mrs. Collins	Lady Racket	Miss Harrison
<hr/>					
QUAKER.		ROMEO AND JULIET.			
Steady	Mr. Collins	Romeo	Mr. S. Powell	Nancy	Mrs. Collins
Solomon	Mr. Jones	Mercutio	Mr. Powell	Dimitry	Miss Baker
Farmer Easy	Mr. Kenny	Capulet	Mr. Baker	<hr/>	
Lubin	Mr. Nelson	Montagu	Mr. Kenny	VIRGIN UNMASKED.	
Gillian	Mrs. Abbot	Tybalt	Mr. Collins	Goodwill	Mr. Kenny
Cicely	Mrs. Baker	Benvolio	Mr. Nelson	Blister	Mr. Baker
Floretta	Mrs. Powell	Paris	Mr. Bartlett	Quaver	Mr. Bartlett
<hr/>		Friar Laurence	Mr. Jones	Thomas	Mr. Nelson
REVENGE.		Juliet	Miss Harrison	Coupee	Mr. Jones
Don Alonzo	A Gentleman	Lady Capulet	Mrs. Baker	Miss Lucy	Miss Baker
Don Carlos	Mr. Bartlett	Nurse	Mrs. Powell	<hr/>	
Don Alvarez	Mr. Baker	SCHOOL FOR SCANDAL.			
Manuel	Mr. Kenny	Sir Peter Teazle	Mr. Jones	WATERMAN.	
Zanga	Mr. Powell	Sir Oliver Surface	Mr. Baker	Tom Tug	Mr. Jones
Leonora	Miss Harrison	Joseph Surface	Mr. Collins	Bundle	Mr. Collins
Isabella	Mrs. Baker	Charles Surface	Mr. S. Powell	Robin	Mr. Powell
<hr/>		Crabtree	Mr. Kenny	Mrs. Bundle	Mrs. Baker
RICHARD III.		Sir Benjamin	Mr. Bartlett	Wilhelmina	Miss Baker
Richard	Mr. Powell	Rowley	Mr. Powell	<hr/>	
Henry VI	Mr. Jones	Careless	Mr. Nelson	WAYS AND MEANS.	
Prince of Wales	A Debutante	Mrs. Candour	Mrs. Powell	Sir David Dunder	Mr. Jones
Duke of York	Miss C. Powell	Maria	Miss Baker	Young Random	Mr. Collins
Buckingham	Mr. S. Powell	Lady Sneerwell	Mrs. Baker	Scruple	Mr. Bartlett
Stanley	Mr. Kenny	Lady Teazle	Miss Harrison	Old Random	Mr. Kenny
Lieutenant	Mr. Collins	<hr/>		Paul Peery	Mr. Baker
Catesby	Mr. Bartlett	SHE STOOPS TO CONQUER.		Carney	Mr. Nelson
Ratcliffe	Mr. Nelson	Young Marlow	Mr. S. Powell	Tiptoe	Mr. S. Powell
Richmond	Mr. Baker	Hardcastle	Mr. Nelson	Lady Dunder	Mrs. Baker
Queen Elizabeth	Mrs. Powell	Hastings	Mr. Collins	Kitty	Mrs. Collins
Lady Anne	Miss Harrison	Sir Charles Marlow	Mr. Kenny	Harriet	Miss Harrison
Duchess of York	Mrs. Baker	Diggory	Mr. Baker	<hr/>	
<hr/>		Roger	Mr. Bartlett	WEST INDIAN.	
ROAD TO RUIN.		Tony Lumpkin	Mr. Jones	Belcour	Mr. S. Powell
Goldfinch	Mr. S. Powell	Mrs. Hardcastle	Mrs. Baker	Stockwell	Mr. Baker
Sulky	Mr. Powell	Miss Neville	Miss Baker	Varland	Mr. Jones
Dornton	Mr. Kenny	Pimple	Mrs. Abbot	Captain Dudley	Mr. Nelson
Harry Dornton	Mr. Collins	Miss Hardcastle	Miss Harrison	Charles Dudley	Mr. Bartlett
Milford	Mr. Bartlett	<hr/>		Fulmer	Mr. Kenny
Mr. Smith	Mr. Baker	THREE WEEKS AFTER MARRIAGE.		Major O'Flaherty	Mr. Collins
Silky	Mr. Jones	Sir Charles Racket	Mr. S. Powell	Miss Rusport	Mrs. Powell
Mrs. Warren	Mrs. Baker	<hr/>		Lady Rusport	Mrs. Baker
<hr/>		<hr/>		Mrs. Fulmer	Mrs. Abbot

part of *Euphrasia* in the "Grecian Daughter," and for his benefit on the 30th of June Mr. Baker presented a bill in which both his wife and daughter had ample opportunity to display their powers in comedy roles. He began the evening's entertainment with an original pantomimical prologue by a gentleman of Boston—probably young Paine, who was already warmly interested in Miss Baker. Two of the pieces, Murphy's little comedy, "Three Weeks After Marriage" and Jackman's farce, "All the World's a Stage," had often been produced elsewhere, but this was their first production in Boston; and the performance of Dibdin's ballad opera, the "Waterman," had been anticipated in New York only within a year and in Philadelphia by only a week. As *Wilhelmina* Miss Baker had an opportunity that neither Mrs. Hodgkinson nor Miss Broadhurst disdained, but nothing availed to excite interest in behalf of an actress who had dared to fascinate the son of a Signer of the Declaration of Independence. The Signer himself was implacable. Miss Eliza Baker, handsome, amiable and intelligent, was only sixteen when she came to Boston; she was married a year later, in February, 1795. In consequence young Paine was expelled from his father's house, and it was not until 1798 that there was a reconciliation. Mr. Baker afterward kept a hotel in Boston, and Mrs. Baker returned to the stage in 1796. Miss Baker's stage history ends here.

BOSTON THEATRE CASTS—FIRST SEASON.

Lucy Miss Baker	Kitty Mrs. Collins	WONDER.
Louisa Dudley . . Miss Harrison	Miss Johnstone . . Mrs. Abbot	Don Felix Mr. S. Powell
WHICH IS THE MAN?		Colonel Briton . . . Mr. Collins
Lord Sparkle . . . Mr. S. Powell	Sophy Pendragon . . Mrs. Jones	Don Pedro Mr. Jones
Beauchamp Mr. Collins		Don Lopez Mr. Nelson
Bobby Pendragon . . Mr. Jones	WHO'S THE DUPE?	Gibby Mr. Baker
Belville Mr. Bartlett	Gradus Mr. Jones	Frederick Mr. Bartlett
Servant Mr. Kenny	Sanford Mr. Collins	Alguazil Mr. Kenny
Fitzherbert Mr. Powell	Granger Mr. S. Powell	Lissardo Mr. Powell
Lady Bell Bloomer, Miss Harrison	Doiley Mr. Powell	Violante Miss Harrison
Julia Miss Baker	Servant Mr. Kenny	Isabinda Miss Baker
Clarinda Mrs. Baker	Charlotte Mrs. Jones	Inis Mrs. Collins
	Miss Doiley . . . Miss Harrison	Flora Mrs. Jones

The season had not been remarkably successful. Even the benefit for the American prisoners in Algiers yielded only \$887.28, which was considered a very large sum. The company had not proved adequate, and it may be doubted whether even the injunction of the low comedian's benefit advertisement received a decided affirmative response—

Then go and tell your favorite, Jones,
That Boston his great merit owns.

After the first season ended, on the 4th of July, 1794, the Boston Theatre remained closed until the 15th of December following. In the meantime Mr. Powell made a voyage to England in search of recruits, returning with Messrs. Hipworth, Taylor, Villiers and Heeley, Mr. and Mrs. Hughes, Mrs. Hellyer, afterward Mrs. Graupner, and Miss Harrison, afterward Mrs. Dickenson. This second group of English acquisitions was like the first without previous reputation, but some of them had had considerable experience in the provincial theatres, and were not without merit. Mr. Hipworth possessed more than ordinary talent, and his conduct was exemplary, both as an actor and a man. Mr. Taylor proved more than an acceptable substitute

LIST OF PERFORMANCES.

1794.
Dec. 15—As You Like It . . . Shakspeare
Rosina . . . Mrs. Brooke
17—Manager in Distress . . Colman
As You Like It.
Romp Bickerstaff
19—Jew Cumberland
Who's the Dupe? . Mrs. Cowley
24—Jew.
Bon Ton Garrick
27—Dramatist Reynolds
Modern Antiques . . . O'Keefe
29—Jew.
Farmer O'Keefe
31—Dramatist.
Farmer.
1795.
Jan. 2—Jew.
Poor Soldier O'Keefe
5—Such Things Are . Mrs. Inchbald
Wrangling Lovers . . . Lyon
7—Such Things Are.
Romp.
9—George Barnwell Lillo
Lying Valet Garrick
12—Every One Has His Fault
Mrs. Inchbald
Rosina.

- Jan. 14—Dramatist.
 Barnaby Rattle Betterton
 17—Every One Has His Fault.
 Rosina.
 19—Every One Has His Fault.
 Deaf Lover Pilon
 21—Jew.
 Ways and Means Colman, Jr
 23—Inkle and Yarico Colman, Jr
 Midnight Hour Mrs. Inchbald
 26—Henry IV Shakspeare
 Wrangling Lovers.
 28—West Indian Cumberland
 Miller of Mansfield Dodsley
 30—Wild Oats O'Keefe
 Waterman Dibdin
 Feb. 2—Every One Has His Fault.
 Mock Doctor Fielding
 4—Wild Oats.
 All in Good Humor Oulton
 6—Inkle and Yarico.
 Midnight Hour.
 9—Child of Nature Mrs. Inchbald
 Village Lawyer Macready
 11—Rivals Sheridan
 Irishman in London Macready
 13—Young Quaker O'Keefe
 Village Lawyer.
 16—Jew.
 Padlock Bickerstaff
 18—Young Quaker.
 Irishman in London.
 20—Road to Ruin Holcroft
 Village Lawyer.
 23—Romeo and Juliet Shakspeare
 Seeing is Believing Joddrell
 25—School for Scandal Sheridan
 Lying Valet.
 March 2—Medium.
 4—Every One Has His Fault.
 All the World's a Stage Jackman
 6—Beaux' Stratagem Farquhar
 Poor Soldier.
 9—How to Grow Rich Reynolds
 Ways and Means.
 11—She Stoops to Conquer Goldsmith
 Farmer.

for Baker, and Mrs. Hellyer eclipsed Mrs. Abbot as the leading singer of the company. During the vacation Snelling Powell married Miss Harrison, and the new Miss Harrison was her sister. The members of the original company retained were Mr. and Mrs. Powell, Mr. and Mrs. S. Powell, Mr. and Mrs. Jones, Mr. and Mrs. Collins and Messrs. Bartlett and Kenny. One or two trial nights were accorded to aspirants during the season. On the 29th of December a Mr. Clifford made his first appearance as *Captain Valentine* in the "Farmer." Notwithstanding it was said that his style of singing was that of the most approved masters, and his execution superior to any yet heard on the Boston boards, his name does not again occur in the bills. Subsequently, on the 6th of May, Mrs. Spencer, announced as from New York and the Theatre Royal, Edinburgh, made her Boston *debut* as *Juliet*. She had been coldly

received in New York, but she was hailed with raptures in Boston. Young Paine, who had established the *Orrery* as his theatrical mouthpiece, declared her success a prodigy. She was mistress of the graces of the stage, he said—perfect in the letter of her author, and communicating his spirit with the most pointed elocution. Mrs. Spencer was afterward seen at the benefits as *Belvidera* in “Venice Preserved,” *Mrs. Strickland* in the “Suspicious Husband,” the *Queen* in “Hamlet,” and *Miss Nancy* in “Neck or Nothing.” She was accorded a benefit on the 5th of June, with “Percy” and the “Midnight Hour” as the bill. As a matter of course, she played *Elmira* in Miss More’s tragedy. On the 15th of June a performance was given for the relief of sufferers by fire in Boston, when the receipts were \$666.00. When the “Agreeable Surprise” was given as the after-piece to the “Contrast,” for Mr.

- Mar. 13—*Busybody* Mrs. Centlivre
Deuce is in Him Colman
 16—*How to Grow Rich.*
Deuce is in Him.
 18—*Romeo and Juliet.*
Three Weeks After Marriage
 Murphy
 20—*Wild Oats.*
Old Maid Murphy
 23—*Natural Son* Cumberland
Padlock.
 25—*Cato* Addison
Miss in Her Teens . . . Garrick
 27—*Road to Ruin.*
Prize Hoare
 30—*Cato.*
Prize.
 April 1—*Inkle and Yarico.*
Virgin Unmasked . . . Fielding
 6—*Mountaineers* Colman, Jr
 8—*Mountaineers.*
Miller of Mansfield.
 13—*Mountaineers.*
As It Should Be Oulton
 15—*Mountaineers.*
 17—*Mountaineers.*
 20—*Mountaineers.*
Deuce is in Him
 22—*Dramatist.*
Midas O’Hara
 24—*Belle’s Stratagem* . Mrs. Cowley
Midas.
 May 1—*Lyar* Foote
Robinson Crusoe . . . Sheridan
 4—*Quaker* Dibdin
Robinson Crusoe.
 6—*Romeo and Juliet.*
Quaker.
 8—*Prize.*
Robinson Crusoe.
 9—*How to Grow Rich.*
Ways and Means.
 11—*Contrast* Tyler
Agreeable Surprise . . . O’Keefe
 (Col. Tyler’s benefit.)
 13—*Jew.*

- May 13—High Life Below Stairs . Townley
(Mr. Collins' benefit.)
- 15—Notoriety Reynolds
Catharine and Petruchio, Shakspeare
(Mrs. S. Powell's benefit.)
- 18—Venice Preserved Otway
(Bartlett and Heeley's benefit.)
- 20—Notoriety.
High Life Below Stairs.
(Mr. Hipworth's benefit.)
- 25—Orphan Otway
Mayor of Garratt Foote
(Mr. Villiers' benefit.)
- 27—Wild Oats.
Catharine and Petruchio.
(Mr. Kenny's benefit.)
- 29—Richard III Shakspeare
Deuce is in Him.
(Mr. S. Powell's benefit.)
- June 1—Suspicious Husband Hoadly
No Song No Supper Hoare
(Mr. Taylor's benefit.)
- 3—Hamlet Shakspeare
Prisoner at Large O'Keefe
(Mr. and Mrs. Hughes' benefit.)
- 5—Percy Miss More
Midnight Hour.
(Mrs. Spencer's benefit.)
- 8—Bold Stroke for a Wife
Mrs. Centlivre
Neck or Nothing Garrick
(Mr. Jones' benefit.)
- 10—Gamester Moore
Wedding Day Mrs. Inchbald
(Mrs. Collins' benefit.)
- 12—Wonder Mrs. Centlivre
Farmer.
(Mrs. Jones and Mrs. Hellyer's benefit.)
- 15—Mountaineers.
(For sufferers by fire.)
- 17—Merchant of Venice Shakspeare
Prisoner at Large.
(Mr. Hipworth's benefit.)
- 19—Inkle and Yarico.
Prize.
(S. Powell and Collins' benefit.)

Tyler's benefit, Mrs. Jones and Mrs. Hughes both laid claim to the part of *Cowslip*, both prepared to play the character, and both came on the stage at the same time, each offering her bowl of cream to *Lingo*. As Mr. Jones was playing *Lingo*, he at once settled the dispute by accepting his wife's offering. During the regular season none of the later London successes were offered, except the "Mountaineers," a great hit, and the only one brought forward at the benefits was Mrs. Inchbald's "Wedding Day," by Mrs. Collins. The season was not successful, and when it closed Mr. Powell, the manager, was bankrupt.

The pieces chosen for the opening of the second season at the Boston Theatre were Shakspeare's comedy, "As You Like It," and Mrs. Brooke's comic opera, "Rosina." The comedy served for the introduction of all the new members of the company,

except Mrs. Hellyer, whose *debut* was made as *Rosina* in the opera. Mr. Taylor as *Orlando* was pronounced a valuable acquisition. Mr. Paine said in the *Orrery* that he

AS YOU LIKE IT.

eclipsed every competitor, and it was generally admitted that he exhibited powers which placed him in the front rank of genteel comedians. Although the part of *Jaques* was said to have been feebly supported, Mr. Hipworth was accorded the distinction of having the appearance of a gentleman and being a fine vocal per-

Banished Duke	Mr. Powell
Duke Frederick	Mr. Collins
Jaques	Mr. Hipworth
Amiens	Mr. Bartlett
Oliver	Mr. S. Powell
Orlando	Mr. Taylor
Adam	Mr. Hughes
Touchstone	Mr. Jones
Corin	Mr. Kenny
Silvius	Mr. Heeley
William	Mr. Villiers
Rosalind	Mrs. S. Powell
Celia	Miss Harrison
Phoebe	Mrs. Hughes
Audrey	Mrs. Powell

former. One of the critics, speaking of Mr. Hughes as *Adam*, said he never saw an old man so characteristically portrayed, but according to Mr. Paine he was above mediocrity and below excellence. A singular bit of criticism was Paine's declaration that Mr. Jones' humor as *Touchstone* was equalled only by the perfection of Mr. Villiers as *William*. Poor Heeley, on the other hand, in the little part of *Silvius* was pronounced only a speaking puppet beneath criticism, and Bartlett as *Amiens* was coupled with him. Mrs. S. Powell as *Rosalind* displayed "more than her usual excellence;" but her sister, Miss Harrison, as *Celia* had "neither face, nor voice, nor form, nor action." Mrs. Hughes had a bad cold, but she played *Phæbe* with great spirit. Mrs. Hellyer as *Rosina* in the afterpiece was said to possess a pleasing face and to sing well, but Mr. Paine could not think her equal to Mrs. Pick.

An American comedy called the "Medium, or Happy Tea-Party," was produced on the 2d of March. It was played only once

A correspondent, writing to the *Columbian Centinel* on the 11th, expressed surprise that it did not have a second performance, alleging

MEDIUM.

Maitland Mr. Kenny
 Charles Maitland Mr. S. Powell
 Colonel Melfort Mr. Hipworth
 Major Bloomville Mr. Taylor
 Captain Flashit Mr. Jones
 Weston Mr. Collins
 Robert Mr. Hughes
 William Mr. Villiers
 Eliza Clairville Mrs. S. Powell
 Matronia Mrs. Powell
 Mrs. Bloomville Mrs. Hughes
 Deborah Mrs. Hellyer
 Molly Miss Harrison
 Jenny Mrs. Collins

ing that the imperfections of the performers had denied it a fair trial. The whole character of *Flashit*, played by Mr. Jones, this writer said, had a very forcible effect upon his mind. Boston was on the alert to ascertain the name of the author of the new comedy, but it was not divulged. Young Paine in the *Orrery* attributed the

piece to the Rev. John Murray, the pastor of the First Universalist Church at the corner of Bennet and Hanover Streets, and the second preacher of the doctrine of universal salvation in America; but Mr. Murray denied its authorship with some asperity. The writer in the *Columbian Centinel* already cited said with peculiar suggestiveness that if the author was "this side of the State of Vermont" he "would ask him to shorten his dialogues." There is no reason to doubt that the real author of the "Medium" was Royall Tyler. Why should the "Contrast" have been revived on the 11th of May for Mr. J. S. Tyler's benefit except as a recognition of the failure to give his brother's new comedy a fair trial? The case is one that can only be determined on circumstantial evidence, but the testimony seems to settle the question. As the first American play originally produced in Boston, the "Medium" has an interest apart from its merits, and it is to be regretted that the play was not printed and the authorship formally acknowledged.

The two pieces new to the stage in America, the younger Colman's "Mountaineers" and Mrs. Inchbald's "Wedding Day," were destined to great popularity in every city on the continent. Colman's play was originally produced at the Haymarket in 1794, where it was a great success. It was founded on the adventures of *Cardenio Don Fernando*, the Spanish captive, and their mistresses in "Don Quixote," with such additions and alterations as suggested themselves to the author. Mr. Taylor gained great celebrity in Boston by his perform-

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
<i>Bold Stroke for a Wife.</i>			Julia	Miss Baker . .	Mrs. Hughes
Sir Philip	Mr. Nelson .	Mr. Taylor	Cicely	Mrs. Baker . .	Mrs. Hellyer
Simon Pure	Mr. Kenny		Flora	Mrs. Powell . .	Mrs. Jones
Obadiah Prim	Mr. Baker .	Mr. Hughes	<i>Modern Antiques.</i>		
Betty	Miss Baker .	Mrs. Hellyer	Hearty	Mr. Nelson . .	Mr. Kenny
Mrs. Prim	Mrs. Baker .	Mrs. Jones	Joey	Mr. Baker . .	Mr. Villiers
<i>Bon Ton.</i>			Thomas	Mr. Heeley	
Davy	Mr. Powell .	Mr. Villiers	Mrs. Cockletope .	Miss Baker . .	Mrs. S. Powell
Gymp	Mrs. Abbot .	Mrs. Collins	Mrs. Camomile .	Mrs. Baker . .	Mrs. Hughes
<i>Farmer.</i>			Flounce	Miss Harrison	
Capt. Valentine .	Mr. Nelson .	Mr. Hipworth	Betty	Mrs. Hellyer	
Col. Dormant	Mr. S. Powell	Mr. Hughes	<i>No Song No Supper.</i>		
Betty	Mrs. Baker .	Mrs. Hughes	Crop	Mr. Nelson . .	Mr. Collins
Molly	Mrs. Abbot .	Mrs. Hellyer	William	Mr. Collins .	Mr. Hipworth
Louisa	Miss Baker .	Miss Harrison	Margaretta . . .	Mrs. Abbot . .	Mrs. Hellyer
<i>Hamlet.</i>			Louisa	Miss Baker . .	Miss Harrison
Ghost	Mr. Baker . .	Mr. Hipworth	Dorothy	Mrs. Baker . .	Mrs. Jones
Guildestern	Mr. Nelson .	Mr. Taylor	<i>Padlock.</i>		
Player King	Mr. Heeley		Leander	Mr. Nelson . .	Mr. Hipworth
Marcellus	Mr. Hughes		Leonora	Mrs. Abbot . .	Mrs. Hellyer
Gravedigger	Mr. Villiers		Ursula	Mrs. Baker . .	Mrs. Powell
Queen	Mrs. Baker .	Mrs. Spencer	<i>Richard III.</i>		
Player Queen	Mrs. Abbot .	Mrs. Collins	Richmond	Mr. Baker . .	Mr. Hipworth
Ophelia	Miss Baker .	Mrs. Hughes	Prince of Wales .	Debutante . .	Boston Youth
<i>Inkle and Yarico.</i>			Radcliffe	Mr. Nelson . .	Mr. Heeley
Inkle	Mr. Powell .	Mr. Hipworth	Lord Mayor	Mr. Hughes	
Curry	Mr. Baker .	Mr. Hughes	Tressel	Mr. Taylor	
Yarico	Mrs. Baker .	Mrs. S. Powell	Tyrrel	Mr. Villiers	
Narcissa	Miss Baker .	Mrs. Hellyer	Queen Elizabeth .	Mrs. Powell . .	Mrs. Spencer
Wowski	Mrs. Abbot .	Mrs. Hughes	Duchess of York .	Mrs. Baker . .	Mrs. Hughes
<i>Midnight Hour.</i>			<i>Wonder.</i>		
Marquis	Mr. S. Powell	Mr. Taylor	Don Lopez	Mr. Nelson . .	Mr. Kenny
General	Mr. Hughes		Lissardo	Mr. Powell . .	Mr. Hughes
Sebastian	Mr. Powell .	Mr. Hipworth	Gibby	Mr. Baker . .	Mr. Villiers
Matthias	Mr. Kenny .	Mr. Villiers	Alguazil	Mr. Kenny . .	Mr. Heeley
			Isabinda	Miss Baker . .	Mrs. Hellyer

ance of *Octavian*, but in Dunlap's estimation it was a failure. Dunlap's judgment, however, is far from conclusive. Taylor in this part wore what was a novelty at that time—a beard grown for the occasion.

Few of the pieces presented at the Boston Theatre during the first season were revived, and in these few the changes in the casts were not important. The productions new to Boston comprised for the

BOSTON THEATRE CASTS—SECOND SEASON.

CATHARINE AND PETRUCHIO.

Petruchio Mr. Hipworth
Baptista Mr. Heeley
Biondello Mr. Kenny
Tailor Mr. Villiers
Hortensio Mr. Bartlett
Grumio Mr. Jones
Curtis Mrs. Hughes
Bianca Miss Harrison
Catharine Mrs. S. Powell

CATO.

Cato Mr. Hipworth
Juba Mr. Taylor
Portius Mr. Hughes
Marcius Mr. S. Powell
Syphax Mr. Powell
Sempronius Mr. Collins
Lucius Mr. Kenny
Decius Mr. Jones
Marcia Mrs. S. Powell
Lucia Mrs. Hughes

CONTRAST.

Colonel Manly . . Mr. S. Powell
Billy Dimple . . . Mr. Bartlett
Van Rough Mr. Hughes
Jessamy Mr. Hipworth
Jonathan Mr. Villiers
Charlotte Mrs. S. Powell
Maria Mrs. Hughes
Letitia Mrs. Jones
Jenny Mr. Collins

DEUCE IS IN HIM.

Col. Tamper . . . Mr. S. Powell
Maj. Bedford . . . Mr. Hughes
Dr. Prattle Mr. Hipworth
Emily Mrs. S. Powell
Bell Mrs. Collins
Florival Mrs. Hughes

DRAMATIST.

Vapid Mr. Hipworth
Florville Mr. Taylor
Scarlet Mr. Hughes
Neville Mr. Bartlett
Willoughby Mr. Kenny
Peter Mr. Villiers
Ennui Mr. Jones
Lady Waitfort . . Mrs. Powell
Miss Courtney . . Mrs. Hughes
Letty Mrs. Collins
Marianne Mrs. S. Powell

GAMESTER.

Beverly Mr. Hipworth
Lewson Mr. Taylor
Stukely Mr. Collins
Jarvis Mr. Kenny
Dawson Mr. Heeley
Bates Mr. Hughes
Charlotte Mrs. Hughes
Lucy Miss Harrison
Mrs. Beverly . . Mrs. S. Powell

HENRY IV.

King Henry Mr. Collins
Prince of Wales . . Mr. S. Powell
Prince John . . . Miss C. Powell
Worcester Mr. Hughes
Northumberland . . Mr. Kenny
Hotspur Mr. Taylor
Douglas Mr. Clifford
Westmoreland . . . Mr. Jones
Sir Walter Blunt . . Mr. Heeley
Sir John Falstaff . Mr. Hipworth
Poins Mr. Bartlett
Bardolph Mr. Powell
Francis Mr. Villiers
Lady Percy . . . Mrs. S. Powell
Hostess Mrs. Powell

HIGH LIFE BELOW STAIRS.

Lovel Mr. Hipworth
Freeman Mr. Collins
Philip Mr. Hughes
Lord Duke Mr. S. Powell
Tom Mr. Kenny
Robert Mr. Villiers
Coachman Mr. Heeley
Sir Harry Mr. Powell
Kitty Mrs. Powell
Lady Bab Mrs. Collins
Lady Charlotte . . Mrs. Hellyer
Chloe Mrs. Hughes

JEW.

Sheva Mr. Hipworth
Frederick Mr. S. Powell
Charles Ratcliffe . . Mr. Taylor
Sir Stephen Bertram . Mr. Kenny
Saunderson Mr. Hughes
Jabel Mr. Villiers
Eliza Mrs. S. Powell
Dorcas Mrs. Hughes
Mrs. Goodison . . Mrs. Hellyer
Mrs. Ratcliffe . . . Mrs. Powell

MAYOR OF GARRATT.

Maj. Sturgeon . . Mr. Hipworth
Sir Jacob Jollop . . Mr. Kenny
Bruin Mr. Collins
Lint Mr. Hughes
Roger Mr. Bartlett
Heeltap Mr. Heeley
Jerry Sneak . . . Mr. Villiers
Mrs. Bruin . . . Mrs. Hellyer
Mrs. Sneak . . . Mrs. S. Powell

MERCHANT OF VENICE.

Shylock Mr. Hipworth
Antonio Mr. Kenny
Bassanio Mr. Collins

most part plays that had long been familiar to New York and Philadelphia audiences. These included some of the newer comedies and farces of Cumberland and O'Keefe, as well as earlier masterpieces of the English drama. Upon the whole, Mr. Powell's management was characterized by good taste and good judgment so far as the business of the stage was concerned. Like Henry he did not look to Bath, or

BOSTON THEATRE CASTS—SECOND SEASON.

Gratiano Mr. Taylor
Lorenzo Mr. Bartlett
Duke Mr. Hughes
Tubal Mr. Villiers
Solarino Mr. Heeley
Launcelot Mr. Jones
Portia Mrs. S. Powell
Nerissa Mrs. Hughes
Jessica Mrs. Hellyer

NECK OR NOTHING.

Slip Mr. Jones
Stockwell Mr. Kenny
Sir Harry Harlow Mr. Hughes
Belford Mr. Bartlett
Martin Mr. Taylor
Miss Nancy Mrs. Spencer
Mrs. Stockwell Mrs. Hellyer
Jenny Mrs. Jones

ORPHAN.

Castalio Mr. Powell
Polydore Mr. S. Powell
Acasto Mr. Hughes
Chaplain Mr. Heeley
Ernesto Mr. Kenny
Chamont Mr. Taylor
Monimia Mrs. S. Powell
Serina Mrs. Hughes
Fiorella Mrs. Collins

PERCY.

Percy Mr. S. Powell
Douglas Mr. Hipworth
Sir Hubert Mr. Jones
Edric Mr. Taylor
Harcourt Mr. Collins
Messenger Mr. Bartlett
Lord Raby Mr. Kenny
Birtha Mrs. Hellyer
Elwina Mrs. Spencer
Page Boston Youth

PRISONER AT LARGE.

Lord Edmund Mr. Hipworth
Old Dowdle Mr. Hughes
Frippon Mr. Villiers
Jack Conner Mr. S. Powell
Frill Mr. Bartlett
Father Frank Mr. Kenny
Tough Mr. Heeley
Trap Mr. Collins
Muns Mr. Jones
Adelaide Mrs. S. Powell
Rachel Mrs. Hughes
Mary Mrs. Collins
Landlady Miss Harrison

PRIZE.

Lenitive Mr. Hipworth
Label Mr. Villiers
Caddy Mr. Hughes
Heartwell Mr. Kenny
Juba Mr. Heeley
Mrs. Caddy Mrs. Collins
Caroline Mrs. Hellyer

ROMP.

Watty Cockney Mr. Jones
Barnacle Mr. Kenny
Old Cockney Mr. Hughes
Captain Sightly Mr. Hipworth
Priscilla Mrs. Hellyer
Penelope Mrs. Hughes
Madame La Blonde Mrs. Jones

SUSPICIOUS HUSBAND.

Ranger Mr. Taylor
Frankly Mr. Hipworth
Bellamy Mr. Collins
Jack Meggot Mr. Jones
Tester Mr. Villiers
Buckle Mr. Bartlett
Simon Mr. Heeley
Strickland Mr. Kenny

Mrs. Strickland Mrs. Spencer
Jacintha Mrs. Hughes
Lucetta Mrs. Collins
Milliner Mrs. Hellyer
Clarinda Mr. S. Powell

VENICE PRESERVED.

Jaffier Mr. Hipworth
Pierre Mr. Kenny
Priuli Mr. Collins
Perault Mr. Powell
Bedamar Mr. Taylor
Elliott Mr. Heeley
Theodore Mr. Hughes
Spinoza Mr. Bartlett
Belvidera Mrs. Spencer

WEDDING DAY.

Lord Rakeland Mr. Taylor
Sir Adam Contest Mr. Hipworth
Mr. Millden Mr. Bartlett
Young Contest Mr. S. Powell
Lady Autumn Mrs. Hellyer
Mrs. Hamford Mrs. Hughes
Hannah Miss Harrison
Lady Contest Mrs. Collins

WILD OATS.

Sir George Thunder Mr. Jones
Rover Mr. Hipworth
Harry Mr. Taylor
John Mr. Kenny
Banks Mr. Hughes
Gammon Mr. Collins
Ephraim Smooth Mr. Powell
Sim Mr. Villiers
Twitch Mr. Heeley
Trap Mr. Bartlett
Landlord Mr. S. Powell
Lady Amaranth Mrs. S. Powell
Jane Mrs. Collins
Amelia Mrs. Hughes

like Wignell to the leading London theatres for his people. Miss Harrison, who became Mrs. S. Powell, had played the *Marchioness* in

MR. POWELL'S ADVERTISEMENT.

Intended to be Published by Subscription.

A true and perfect account of
The Rise, Progress and Tragi-Comical Revolution of the BOSTON THEATRE,
Interspersed with curious and whimsical
anecdotes by C. S. P.,
Late Manager of said House,

With his answer to a coliquindita interrogatory
(by a physical Genius),

WHAT DO YOU HERE?!!!!

A Bitter Pill to take, tho' obliged to swallow
it at the time;

Likewise his true reasons for being obliged
to quit it.

*The Author in Court, having no Friend nor
Proctor,*

*Was Judg'd without Jury and Damn'd by
the Doctor.*

*Duo respublicæ portenta ac pæne funera
Lucius Calphurnius Piso*

Join'd with Gabinius hadn't greater vice, O!!

N.B.—The Book will be neatly printed in London, where a subscription will be opened amongst P.'s friends, and Books shall be sent to Boston, early next Autumn, to those who may choose to subscribe. For very particular reasons P. wishes none to become subscribers but those who can seriously subscribe themselves his true friends. Subscriptions will be taken in at all the bookstores. *Price, One Dollar.*

April 2, 1796.

purposed publishing a pamphlet on his ejection from the Boston Theatre. He changed his mind, however, and announced that his book would be printed in Boston.

the "Child of Nature" among other parts at Weymouth in the Summer of 1791. Mrs. Baker had been at Sadler's Wells from 1785 to 1792 as dancer, singer and actress in the pantomimes and musical pieces. Mr. Baker was at the Haymarket in 1787, but he played only small parts, such as *Borachio* in "Much Ado About Nothing." Of Messrs. Hipworth, Taylor and Villiers and Mrs. Hellyer in the reorganized company I have been able to find no English record. They do not appear, however, to have been inefficient, and it was probably to his improvident use of his resources that Mr. Powell's downfall was due. Mr. Powell retired from the management in a very discontented spirit, intending to return to London, where he

CHAPTER XII.

HARPER IN RHODE ISLAND.

THE BEGINNING AT PROVIDENCE—TWO NEWPORT SEASONS—PERFORMANCES AND CASTS—HARPER'S COMPANY—HUGGINS—MRS. MECHTLER—PROVIDENCE SEASON OF 1794—NEW PROVIDENCE THEATRE—ENGAGEMENT OF PART OF THE OLD AMERICAN COMPANY.

JOSEPH HARPER, after his release from arrest for giving performances in Boston in the Autumn of 1792, made his way to Rhode Island, intending to open theatres at Providence and Newport. There was, of course, opposition to the project, some of the writers in the *Providence Gazette* demanding the enforcement of the prohibitory law and denouncing the comedians for their insolence in entering the State. The Providence Town Council, however, accorded them the right to perform, notwithstanding the law, on condition that the proceeds of every fifth night should be paid into the city treasury. Mr. Harper succeeded in obtaining the Court-House to be used as a theatre, and there a number of comedies and farces was performed in the disguise of "moral lectures" in December, 1792, and January, 1793. The subjoined advertisement from the *Providence Gazette* shows the character of the announcements. According to Blake's "History of the Providence Stage," the Court-House was crowded at every performance. The season was a short one, and Mr. Harper's company did not again appear in Providence during the next two

years, although the prohibitory law was repealed in February, 1793, and the company played two long engagements at Newport in the

PROVIDENCE ADVERTISEMENT, 1792-3.

At the Court-House
On Tuesday evening, the 1st of January,
will be delivered

A MORAL LECTURE
(written by Vanbrugh), called
THE REFORMED WIFE,
After which will follow
A Pantomimical Interlude called
The *Birth, Death and Animation of*
Harlequin,

To which will be added
An Entertaining Lecture called
BON TON, or *High Life Above Stairs.*
TICKETS at Half a Dollar may be had at
Mr. Dixon's Stage-House, or at Wheeler's
Printing Office. The doors will be opened
at Five o'clock and the curtain rise at Six.

"Venice Preserved" and the "Padlock" were announced for production at the Court-House at Newport for the benefit of the poor. The performers were either amateurs or strollers.

In the Spring of 1793 a large brick building in Newport, three stories high, was purchased by Alexander Placide and turned into a play-house. Before the Revolution the lower part of the building was used as a market, and the upper floors for shops and offices. After the Revolution it was a printing office until it became a theatre. This was the Newport Theatre until 1842, a period of fifty years. The accompanying list of per-

meanwhile. In February, 1793, Solomon and Murray undertook to give three performances in Providence, three-fourths of the proceeds of the first night being paid to the town for the use of the poor. This company was a feeble one and met with little encouragement in consequence.

On the 1st of January, 1793, while Harper was playing in the Court-House at Providence,

LIST OF PRODUCTIONS—*Newport.*

1793.		
July	3—	Gamester Moore Bird Catcher. Ghost Mrs. Centlivre
	10—	Busybody Mrs. Centlivre Robinson Crusoe Sheridan
	24—	Barnaby Rattle Betterton Two Philosophers. All the World's a Stage . Jackman
Aug.	1—	Tempest Dryden Harlequin Skeleton. 8—She Stoops to Conquer . Goldsmith. Rosina Mrs. Brooke

formances is far from complete, but it is sufficiently full to show the work of Harper's company. On the 10th of September Mad. Placide had a benefit, but I have not found the bill. When Mr. Moore had his benefit he delivered a eulogy on Masonry that was printed in the *Newport Mercury*. "Othello" was played during the season, when a gentleman made his first appearance as the *Moor*, and Harper as *Cassio* delivered an occasional address:

Aug. 15—*Tempest*.
Speaking Picture.
29—*Miser* Fielding
Padlock Bickerstaff
(Mr. Harper's benefit.)
Sept. 5—*Orphan* Otway
Miss in her Teens. Garrick
12—*Hamlet* Shakspeare
Harlequin Skeleton.
(Madame Douvillier's benefit.)
19—*Richard III* Shakspeare
Linco's Travels Garrick
(Mr. Minchin's benefit.)
24—*As It Should Be* Oulton
Quality Binding Rose
(Benefit of the Poor.)
Oct. 3—*Love in a Village* . . Bickerstaff
Two Philosophers.
Monody on the Chiefs.
(Mr. Moore's benefit.)
8—*Prisoner at Large* . . . O'Keefe
Miller of Mansfield . . . Dodsley
(Last Night but One.)

Before this brilliant house behold your *Cassio* bend,
To pay a tribute to the *Moor*, his lord and friend.

Harper's plea for the *debutant*, especially in the concluding line, was scarcely poetical, but it was certainly practical and business-like:

In friendship's noble cause you're all assembled here;
What has *Othello*, then, you'll say, to fear?
Kind patrons, yes; here more from you is due—
To hear a first appearance in *Othello* through.

A sufficient number of casts has been culled from the advertisements of this first Newport season not only to show the names of Harper's Rhode Island Company, but their work and relative rank. At the head of the organization were Mr. Harper and Miss Smith, but the latter frequently yielded the supremacy to Mrs. Mechtler, who as Miss Fanny Storer had made her American *debut* at the Southwark

Theatre, Philadelphia, as early as 1767. Watts, Adams and Kenny had been with Harper in Boston in 1792. Mr. and Mrs. Moore were probably identical with the players of that name who were with Allen at Albany in 1785. Minchin was one of those actors who only appeared to disappear, but Huggins afterward became a noted barber in New York. His tonsorial advertisements in the *Evening Post*, written by Anthony Bleecker and other wits of the town among his customers, which were afterward gathered into a volume with the title of

NEWPORT CASTS—FIRST SEASON, 1793.

ALL THE WORLD'S A STAGE.

Sir Gilbert Pumpkin . . . Mr. Kenny
Charles Stanley . . . Mr. Watts
Henry Stukely . . . Mr. Adams
Waiter . . . Mr. Huggins
Hostler . . . Mr. Minchin
Diggory . . . Mr. Harper
Kitty Sprightly . . . Miss Smith
Bridget Pumpkin . . . Mrs. Mechtler

AS IT SHOULD BE.

Lord Megrim . . . Mr. Harper
Winworth . . . Mr. Adams
Sparkle . . . Mr. Watts
Fidget . . . Mr. Kenny
Celia . . . Miss Brewer
Lucy . . . Miss Smith

BARNABY BRITTLE.

Barnaby Brittle . . . Mr. Watts
Sir Peter Pride . . . Mr. Kenny
Lovemore . . . Mr. Minchin
Jeremy . . . Mr. Adams
Clodpole . . . Mr. Harper
Mrs. Brittle . . . Mrs. Mechtler
Lady Pride . . . Miss Brewer
Damaris . . . Miss Smith

BUSYBODY.

Marplot . . . Mr. Harper
Sir Francis . . . Mr. Kenny
Charles . . . Mr. Minchin
Sir Jealous . . . Mr. Adams
Whisper . . . Mr. Huggins
Sir George Airy . . . Mr. Watts

Patch . . . Mrs. Mechtler
Isabinda . . . Miss Brewer
Miranda . . . Miss Smith

GAMESTER.

Beverly . . . Mr. Harper
Lewson . . . Mr. Kenny
Jarvis . . . Mr. Adams
Bates . . . Mr. Minchin
Dawson . . . Mr. Huggins
Stukely . . . Mr. Watts
Charlotte . . . Miss Smith
Lucy . . . Miss Brewer
Mrs. Beverly . . . Mrs. Mechtler

GHOST.

Captain Constant . . . Mr. Adams
Sir Jeffrey . . . Mr. Watts
Trusty . . . Mr. Kenny
Clinch . . . Mr. Huggins
Roger . . . Mr. Harper
Belinda . . . Miss Brewer
Dolly . . . Miss Smith

HAMLET.

Hamlet . . . Mr. Harper
King . . . Mr. Adams
Polonius } . . . Mr. Watts
Laertes }
Horatio . . . Mr. Kenny
Ghost } . . . Mr. Moore
Player King }
Rosencranz . . . Mr. Minchin
Guildenstern . . . Mr. Huggins
Queen . . . Miss Smith

Player Queen . . . Miss Brewer
Ophelia . . . Mrs. Mechtler

HARLEQUIN SKELETON.

Harlequin . . . Mr. Trouche
Old Man . . . Mr. Douvillier
Enchanter . . . Mr. Minchin
Lover . . . Mr. Huggins
Pierrot . . . Mr. Placide
Columbine . . . Mrs. Placide

LINCO'S TRAVELS.

Linco . . . Mr. Moore
Clodpole . . . Mr. Kenny
Dorcas . . . Mr. Huggins

MILLER OF MANSFIELD.

King . . . Mr. Moore
Dick . . . Mr. Adams
Joe . . . Mr. Harper
Lurewell . . . Mr. Huggins
Miller . . . Mr. Watts
Margery . . . Mrs. Moore
Kate . . . Miss Brewer
Peggy . . . Miss Smith

MISER.

Lovegold . . . Mr. Adams
Ramillie . . . Mr. Kenny
Clerimont . . . Mr. Minchin
James . . . Mr. Moore
Furnish . . . Mr. Huggins
Frederick . . . Mr. Harper
Lappet . . . Mrs. Mechtler
Harriet . . . Miss Brewer
Marianne . . . Miss Smith

"Hugginiana," placed him among the literati that were then a feature of New York. Of Miss Brewer I know nothing. Mr. Prigmore put in an appearance at Newport before the close of the season, while the Old American Company was resting, his name being in the bill for the 8th of October as *Old Dowdle* in the "Prisoner at Large." Mr. Placide, apparently, was associated with Harper in the management, and together with Mrs. Placide, Mr. and Mrs. Douvillier, Mr. Trouche, Mr. Spinacuta and Mr. Mallet appeared in pantomime and ballet.

NEWPORT CASTS—FIRST SEASON, 1793.

MISS IN HER TRENS.

Captain Flash Mr. Watts
 Captain Loveit . . . Mr. Adams
 Puff Mr. Kenny
 Jasper Mr. Minchin
 Fribble Mr. Harper
 Tag Mrs. Mechtler
 Biddy Miss Smith

ORPHAN.

Castilio Mr. Adams
 Polydore Mr. Kenny
 Acasto Mr. Watts
 Chaplain Mr. Minchin
 Ernesto Mr. Moore
 Servant Mr. Huggins
 Chamont Mr. Harper
 Serina Miss Smith
 Florella Miss Brewer
 Mouimia Mrs. Mechtler

PADLOCK.

Don Diego Mr. Kenay
 Leander Mr. Huggins
 Mungo Mr. Harper
 Uisula Miss Smith
 Leonora Mrs. Mechtler

PRISONER AT LARGE.

Old Dowdle Mr. Prigmore
 Lord Esmond Mr. Watts
 Jack Conner Mr. Adams
 Tough Mr. Moore
 Count Frippon . . . Mr. Huggins
 Frill Mr. O'Reilly

Muns Mr. Harper
 Adelaide Mrs. Moore
 Mary Miss Brewer
 Rachel Miss Smith

QUALITY BINDING.

Mr. Lovel Mr. Watts
 Colonel Modish . . . Mr. Adams
 Lord Semper Mr. Kenny
 Sir William Wealthy, Mr. Minchin
 John Mr. Huggins
 Plainwell Mr. Harper
 Mrs. Lovel Miss Smith

RICHARD III.

Richard Mr. Harper
 Henry VI Mr. Adams
 Prince of Wales . . . Mr. Huggins
 Stanley Mr. Minchin
 Catesby Mr. Watts
 Lieutenant Mr. Kenny
 Ratcliffe Mr. O'Reilly
 Halbert-bearer . . . Mr. Trouche
 Richmond Mr. Moore
 Lady Anne Miss Smith
 Duchess of York . . . Miss Brewer
 Queen Elizabeth . Mrs. Mechtler

ROSINA.

Belville Mr. Watts
 Captain Belville . . . Mr. Kenny
 Rustic Mr. Adams
 William Mr. Harper
 Rosina Mrs. Mechtler
 Dorcas Miss Smith
 Phœbe Mrs. Placide

SHE STOOPS TO CONQUER.

Hardcastle Mr. Adams
 Young Marlow Mr. Watts
 Hastings Mr. Minchin
 Sir Charles Marlow . . Mr. Kenny
 Diggory Mr. Huggins
 Tony Lumpkin Mr. Harper
 Mrs. Hardcastle . . . Miss Smith
 Miss Neville Miss Brewer
 Miss Hardcastle . Mrs. Mechtler

SPEAKING PICTURE.

Cassander Mr. Placide
 Leander Mr. Mallet
 Pierrot Mr. Douvillier
 Isabella Mrs. Placide
 Columbine Mrs. Douvillier

TEMPEST.

Prospero Mr. Adams
 Hippolito Mr. Watts
 Alonzo Mr. Minchin
 Gonzalo Mr. Huggins
 Antonio Mr. Kenny
 Ferdinand Mr. Harper
 Stephano Mr. Minchin
 Ventoso Mr. Kenny
 Mustachio Mr. Huggins
 Caliban Mr. Watts
 Trinculo Mr. Harper
 Dorinda Miss Smith
 Miranda Miss Brewer
 Ariel Mrs. Mechtler

The second Newport season began on the 1st of May, 1794, and closed on the 28th of August to allow a visit to Providence.

LIST OF PRODUCTIONS—*Newport*.

1794.	
May	1—Douglas Home Gallery of Portraits.
	7—Citizen Murphy Trick upon Trick Yarrow
	15—Foundling Moore Madcap Fielding
	22—She Stoops to Conquer . Goldsmith Romp Bickerstaff
	29—Barbarossa Browne Thomas and Sally . . . Bickerstaff (Benefit of Algiers Prisoners.)
June	10—Richard III Shakspeare Romp.
	19—Beggar's Opera Gay Ghost Mrs. Centlivre
	26—West Indian Cumberland Devil to Pay Coffey
July	1—Countess of Salisbury . Hartson Quaker Dibdin
	10—Romeo and Juliet . . . Shakspeare Three Weeks After Marriage
	15—Beaux' Stratagem . . . Murphy Romp. Farquhar
	24—Bold Stroke for a Wife. Mrs. Centlivre Romp.
	31—Bold Stroke for a Wife. Witches. (Mr. Harper's benefit.)
Aug.	14—Recruiting Officer . . . Farquhar Thomas and Sally. (Miss Smith's benefit.)
	28—All in the Wrong . . . Murphy No Song No Supper . . . Hoare
Oct.	23—Bold Stroke for a Wife. True-Born Irishman . . . Macklin (Mrs. Mechtler's benefit.)
	28—Modern Antiques . . . O'Keefe Barataria Pilon (Mr. Harper's benefit.)

According to Blake's "History of the Providence Stage," no performances were given in that town during the year previous to the 30th of December, 1794, and in either case the matter is not important, as an engagement there in September could only have meant a repetition of the Newport productions. In October another brief engagement was played in Newport, and then the company went to Providence for a winter season. In the meantime, Harper had almost entirely reorganized his forces. Kenny, Minchin and Huggins had retired, and the names of the Moores and Miss Brewer also disappear from the bills. The new engagements comprised Mr. Kenna, the elder, Mr. and Mrs. Solomon, Mr. Redfield, who had been with Harper in Boston, and upon occasion Francis, Powers, Brett and Patterson. Mr. Kenna made his first appear-

ance with the company on the opening night of the season as *Old Norval* in "Douglas." Mrs. Kenna also joined her husband and

NEWPORT CASTS—SECOND SEASON, 1794.

ALL IN THE WRONG.

Sir John Restless . . . Mr. Harper
Beverly Mr. Adams
Young Belmont . . . Mr. Watts
Sir William Belmont . Mr. Redfield
Blanford Mr. Prigmore
Robert Mr. Kenna
Brush Mr. Solomon
Lady Restless . . . Miss Smith
Belinda Mrs. Solomon
Tattle Mrs. Mechtler
Clarissa Mrs. Watts

BARATARIA.

Sancho Mr. Harper
Duke Mr. Kenna
Don Quixote . . . Mr. Adams
Don Pedro Mr. Watts
Don Alonzo . . . Mr. Redfield
Mary Mrs. Harper
Teresa Mrs. Mechtler
Duchess Mrs. Watts
Rodriguez Mrs. Kenna

BARBAROSSA.

Barbarossa Mr. Kenna
Achmet Mr. Harper
Othman Mr. Adams
Aladin Mr. Watts
Sadi Mr. Redfield
Slave Mr. Solomon
Zaphira Mrs. Mechtler
Irene Miss Smith
Slave Mrs. Watts

BEAUX' STRATAGEM.

Archer Mr. Harper
Aimwell Mr. Patterson
Foigard Mr. Kenna
Boniface Mr. Adams
Sullen Mr. Redfield
Gibbet Mr. Watts
Freeman Mr. Solomon
Scrub Mr. Prigmore
Mrs. Sullen . . . Mrs. Mechtler
Dorinda Mrs. Solomon
Lady Bountiful . . Mrs. Watts

BEGGAR'S OPERA.

Macheath Mr. Harper
Lockit Mr. Kenna

Peachum Mr. Adams
Mat Mr. Watts
Filch Mr. Solomon
Ben Budge . . . Mr. Redfield
Polly Mrs. Mechtler
Lucy Mrs. Solomon
Mrs. Peachum . . Miss Smith
Mrs. Slammekin . . Mrs. Watts

BOLD STROKE FOR A WIFE.

Feignwell Mr. Harper
Obadiah Prim . . . Mr. Kenna
Periwinkle . . . Mr. Prigmore
Sackbut Mr. Adams
Modelove Mr. Watts
Tradelove Mr. Redfield
Simon Pure . . . Mr. Solomon
Ann Lovely . . . Mrs. Mechtler
Mrs. Prim . . . Mrs. Solomon
Betty Mrs. Watts

CITIZEN.

Old Philpot . . . Mr. Kenna
Young Philpot . . Mr. Harper
Young Wilding . . Mr. Francis
Beaufort Mr. Powers
Maria Miss Smith

COUNTESS OF SALISBURY.

Alwin Mr. Harper
Raymond Mr. Watts
Grey Mr. Kenna
Morton Mr. Adams
Leroches Mr. Redfield
Sir Ardolf Mr. Solomon
Ela Miss Smith
Eleanor Mrs. Mechtler
Lord William . . Miss Brown

DEVIL TO PAY.

Sir John Loverule . Mr. Adams
Jobson Mr. Harper
Conjurer Mr. Redfield
Butler Mr. Kenna
Coachman Mr. Watts
Cook Mr. Solomon
Lady Loverule . . Mrs. Mechtler
Nell Mrs. Solomon
Lucy Miss Smith
Lettice Mrs. Watts

DOUGLAS.

Old Norval Mr. Kenny
Lord Randolph . . Mr. Francis
Glenalvon Mr. Breit
Officer Mr. Powers
Norval Mr. Harper
Lady Randolph . . Miss Smith

FOUNDLING.

Sir Charles Raymond . Mr. Kenny
Sir Roger Belmont . Mr. Solomon
Young Belmont . . Mr. Francis
Colonel Raymond . Mr. Redfield
Faddle Mr. Harper
Villiard Mr. Powers
Rosetta Mrs. Solomon
Fidelia Miss Smith

MADCAP.

Goodwill Mr. Redfield
Blister Mr. Harper
Coupee Mr. Kenna
Quaver Mr. Solomon
Thomas Mr. Powers
Lucy Mrs. Solomon

MODERN ANTIQUES.

Cocklelop Mr. Adams
Frank Mr. Watts
Joey Mr. Harper
Napkin Mr. Clapham
Hearty Mr. Kenna
Thomas Mr. Redfield
Mrs. Cocklelop . Mrs. Mechtler
Mrs. Camomile . Mrs. Harper
Belinda Mrs. Watts
Flounce Mrs. Kenna

NO SONG NO SUPPER.

Robin Mr. Harper
Crop Mr. Prigmore
Endless Mr. Watts
Frederick Mr. Solomon
Thomas Mr. Kenna
William Mr. Adams
Margaretta . . . Mrs. Solomon
Dorothy Mrs. Mechtler
Louisa Mrs. Watts
Nell Miss Smith

the company in October. As in the previous year, Mr. Prigmore visited Newport in the Summer of 1794, where he played low comedy

roles with Harper's company from the middle of July until the close of August. He made his first appearance at Newport this season on the 15th of July as *Scrub* in the "Beaux' Stratagem." After the close of the Summer season, and before the brief engagement in October, Mr. Harper and Miss Smith were married. Besides that of Mrs. Kenna, the only new name

CONTRASTED CASTS—Changes.

PLAYS.	1793.	1794.
<i>Ghost.</i>		
Sir Jeffrey . . .	Mr. Watts . . .	Mr. Redfield
Trusty	Mr. Kenny . . .	Mr. Solomon
Clinch	Mr. Huggins . .	Mr. Watts
Belinda	Miss Brewer . . .	Mrs. Solomon
<i>Richard III.</i>		
Prince of Wales .	Mr. Huggins . . .	Mrs. Solomon
Duke of York . . .	Miss Brown . . .	
Stanley	Mr. Minchin . . .	Mr. Kenna
Lieutenant . . .	Mr. Kenny	Mr. Solomon
Ratcliffe	Mr. O'Reilly . . .	Mr. Redfield
Richmond	Mr. Moore	Mr. Adams
Duchess of York .	Miss Brewer . . .	Mrs. Watts
<i>She Swoops to Conquer.</i>		
Hardcastle	Mr. Adams	Mr. Kenna
Hastings	Mr. Minchin . . .	Mr. Francis
Sir Charles	Mr. Kenny	Mr. Redfield
Diggory	Mr. Huggins . . .	Mr. Solomon
Miss Neville . . .	Miss Brewer . . .	Mrs. Solomon

NEWPORT CASTS—SECOND SEASON, 1794.

QUAKER.		Montagu	Mr. Solomon	TRUE-BORN IRISHMAN.	
Steady	Mr. Kenna	Juliet	Mrs. Mechtler	O'Dogherty	Mr. Watts
Lubin	Mr. Harper	Nurse	Mrs. Solomon	Mushroom	Mr. Harper
Solomon	Mr. Watts	Lady Capulet	Mrs. Watts	Hamilton	Mr. Adams
Easy	Mr. Adams	<hr/>		Major Gamble	Mr. Kenna
Gillian	Mr. Solomon	ROMP.		John	Mr. Redfield
Floretta	Mrs. Mechtler	Barnacle	Mr. Watts	William	Mr. Clapham
Cicely	Miss Smith	Old Cockney	Mr. Adams	Mrs. O'Dogherty	Mrs. Mechtler
<hr/>		Watty Cockney . . .	Mr. Solomon	Kitty Farrell	Mrs. Harper
RECRUITING OFFICER.		Captain Lightly . . .	Mr. Redfield	Lady Kinnegad	Mrs. Watts
Captain Plume . . .	Mr. Harper	Miss Le Blond . . .	Mrs. Mechtler	<hr/>	
Captain Brazen . . .	Mr. Prigmore	Penelope	Mrs. Watts	WEST INDIAN.	
Sergeant Kite . . .	Mr. Watts	Priscilla	Mrs. Solomon	Belcour	Mr. Harper
Balance	Mr. Adams	<hr/>		Stockwell	Mr. Adams
Worthy	Mr. Redfield	THOMAS AND SALLY.		Major O'Flaherty . . .	Mr. Kenna
Bullock	Mr. Kenna	Thomas	Mr. Harper	Captain Dudley	Mr. Redfield
Sylvia	Miss Smith	Squire	Mr. Solomon	Charles Dudley	Mr. Watts
Melinda	Mrs. Mechtler	Sally	Mrs. Mechtler	Fulmer	Mr. Solomon
Rose	Mrs. Solomon	Dorcas	Mrs. Solomon	Miss Rusport	Mrs. Mechtler
Lucy	Mrs. Watts	<hr/>		Louisa Dudley	Miss Smith
<hr/>		TRICK UPON TRICK.		Mrs. Fulmer	Mrs. Solomon
ROMEO AND JULIET.		Mixum	Mr. Kenna	Lady Rusport	Mrs. Watts
Romeo	Mr. Harper	Vizard	Mr. Harper	<hr/>	
Mercutio	Mr. Kenna	Freeman	Mr. Francis	WITCHES.	
Paris	Mr. Adams	Solomon Smack . . .	Mr. Powers	Harlequin	Mr. Prigmore
Friar Laurence . . .	Mr. Watts	Mrs. Mixum	Miss Smith	Pantaloon	Mr. Kenna
Prince	Mr. Redfield	<hr/>		Clown	Mr. Harper
Capulet	Mr. Patterson	<hr/>		Lover	Mr. Adams
<hr/>		<hr/>		Columbine	Miss Smith

in the bills of the October season was that of Mr. Clapham, who played *Freeman* in a "Bold Stroke for a Wife" among other parts, and accompanied the company to Providence in December.

In the Autumn of 1794 a new, temporary theatre was erected in Providence, in the rear of a building known as the Old Coffee House.

The season began on the 30th of December, and closed on the 13th of April following. Besides Mrs. Kenna and Mr. Clapham, the only new names in the casts were those of Copeland, Farlowe and McGrath. McGrath was probably the strolling manager and actor of that name. In the early part of the season Mr. and Mrs. Watts were still with the company, but their names are not in the later

LIST OF PERFORMANCES—*Providence.*

1794.
Dec. 30—Foundling Moore
Miller of Mansfield . . . Dodsley
1795.
Feb. 9—Wonder Mrs. Centlivre
All the World's a Stage . Jackman
16—Venice Preserved Otway
Love a la Mode Macklin
March 2—Bold Stroke for a Wife
Mrs. Centlivre
Mayor of Garratt Foote
30—Hamlet Shakspeare
Three Weeks After Marriage
Murphy
(Mr. Kenna's benefit.)
April 13—Beggars' Opera Gay
Lying Valet Garrick
(Farlowe and McGrath's benefit.)

casts. Incomplete as the list of performances is, it is full enough to show the work of the season. In addition to these pieces, Mr. Blake names "Barnaby Brittle," "Provoked Wife," "Deuce is in Him" and "Beaux' Stratagem." It is likely the "Provoked Husband" was meant, the "Provoked Wife" having never been played in America.

PROVIDENCE CASTS—FIRST SEASON OF 1794-5.

BEGGAR'S OPERA.		Mrs. Peachum . . . Mrs. Harper	Colonel Raymond . Mr. Copeland
Captain Macheath . Mr. Harper	Mrs. Slammekin . . Mrs. Kenna	Young Belmont . . Mr. Harper	
Peachum Mr. McGrath	Diana Trapes . . . Mr. Farlowe	Faddle Mr. Watts	
Lockit Mr. Kenna	Lucy Mrs. Harper	Rosetta Mrs. Mechtler	
Filch Mr. Clapham		Fidelia Mrs. Harper	
Mat Mr. Patterson			
Ben Budge . . . Mr. Copeland	FOUNDLING.		
Polly Mrs. Mechtler	Sir Charles Raymond . Mr. Kenna	HAMLET.	
	Sir Roger Belmont . Mr. Clapham	Hamlet Mr. Harper	

In the summer of 1795 Harper found himself excluded from Newport by a rival company made up of actors and actresses from the disbanded forces of the Boston Theatre. Mr. Harper was, no doubt, content, as a new theatre was building in Providence for his occupancy and was to be opened on the 2d of September by part of the Old American Company in conjunction with his own forces. A meeting was held at McLane's Coffee House as early as the 14th of April, 1795, to raise subscriptions for a new theatre. John Brown gave a lot situated at Westminster and Mathewson Streets, where Grace Church now stands, and a sufficient sum was guaranteed in time for work on the building to begin on the 6th of August. As less than a month remained previous to the opening night, the carpenters in the town formed a "bee" and worked without pay for the purpose of completing the theatre in time. The building was 81 feet long by 50 feet in Westminster Street. Access was by three doors in front, the middle door being the entrance to the boxes, the east door to the pit, and the west door to the gallery. There were two tiers of boxes.

PROVIDENCE CASTS—FIRST SEASON OF 1794-5.

King Mr. Redfield
 Ghost Mr. Kenna
 Polonius Mr. Clapham
 Horatio Mr. Patterson
 Player King Mr. Farlowe
 First Gravedigger . Mr. McGrath
 Second Gravedigger, Mr. Copeland
 Player Queen Mrs. Kenna
 Queen Mrs. Harper
 Ophelia Mrs. Mechtler

LOVE A LA MODE.

Sir Callaghan Mr. Kenna
 Sir Archy Mr. Clapham
 Sir Theodore Mr. Copeland
 Beau Mordecai Mr. Farlowe
 Squire Groom Mr. Harper
 Charlotte Mrs. Harper

LYING VALET.

Gayless Mr. Patterson
 Sharp Mr. Harper
 Guttle Mr. Kenna
 Trippet Mr. Copeland
 Drunken Cook . . . Mr. Clapham
 Melissa Mrs. Harper
 Mrs. Gadabout . . . Mrs. Kenna
 Kitty Pry Mrs. Mechtler

MILLER OF MANSFIELD.

King Mr. Watts
 Lurewell Mr. Copeland
 Miller Mr. Kenna
 Dick Mr. Harper
 Joe Mr. Clapham
 Peggy Mrs. Harper
 Margery Mrs. Mechtler
 Kate Mr. Watts

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket . Mr. Harper
 Drugget Mr. Kenny
 Lovelace Mr. Patterson
 Woodley Mr. Copeland
 Thomas Mr. Clapham
 Lady Racket Mrs. Harper
 Mrs. Drugget . . . Mrs. Mechtler
 Dimity Mrs. Kenna

VENICE PRESERVED.

Jaffier Mr. Harper
 Pierre Mr. Kenna
 Priuli Mr. Clapham
 Renault Mr. Redfield
 Bedamar Mr. Patterson
 Elliott Mr. Copeland
 Spinosa Mr. Farlowe
 Belvidera Mrs. Harper

The proscenium was 16 feet high by 24 wide, with a motto over the arch—"Pleasure the means—the end virtue."

The opening, intended for the 2d of September, was postponed until the following evening, when a season began that lasted until the 2d of November. On the opening night Mr. Harper delivered an Occasional Address,¹ the authorship of which was attributed both to Paul Allen and Ann Maria Thayer. The opening attractions were the "Child of Nature" and "Rosina," and the season closed with

¹ PROVIDENCE PROLOGUE.

The eye contemplating this simple dome
Views not the art of Greece, the wealth of
Rome;
Nor tow'ring arch, nor roof of vast design,
Which prove the virtues of the Parian nine;
Nor painting's touch, nor sculpture's breath-
ing mould,
Nor life enchased in elephant and gold.
It boasts them not; alas, it boasts alone
The wish to please—and let that wish atone.
Ye fair, who deign our efforts to repay,
Ye give it honors and ye take away.

Here to your eyes we hold the mirror true,
Here pass your virtues in their bright review.
Nor cold reproof, nor satire's caustic smart
Can crimson virtue's cheek, or chill the heart.
Laugh then secure, or pity virtue's call—
The strokes of censure on the guilty fall.
Here view yourselves, nor fear t' applaud the
scene,
Live o'er your lives and be what ye have
been;
Give to th' unbidden tear its generous flow,
Not more can pity give to fancied woe;
Nor fear that hid beneath the mimic guise
Vice waits her victim with impatient eyes.
Here shall ye learn with purity of heart
To meet the artful in the fields of art.
The eye which beams intelligence and love

Shall learn to blend the serpent with the
dove,

The righteous claim of bashful mirth to scan,
And well discern the coxcomb from the man.

In ancient days when Rome could boast
her name,

When Scipio fought and Terence wrote for
fame,

Ere taste or genuine wit was forced to yield,
And low buffoonery had usurped the field,
The Roman stage was virtue's primal school.
There heroes learned to conquer and to rule,
And, while they wept as mimic woes were
shown,

To feel for others' and t' endure their own.
Nor did the jest, ambiguous and obscene,
Disturb the cheek of innocence serene.
But nature's mother-wit, sublime and chaste,
Met the full voice of modesty and taste.
If such the manners of the Roman age,
Such must delight when Yankees seek the
stage.

See a new Rome in Western forests rise,
Her manners simple and her maxims wise;
These t' improve, to cherish fresh and fair,
Shall be our best regard, our only care.
This humble house, its office so divine,
With more than all Vitruvius' arts shall shine.
Enough for us, we rest secure the while
Of Virtue's plaudit and of Beauty's smile.

three pieces for the benefit of Mr. and Mrs. Hallam—the “Miser,” “Midnight Hour” and “Robinson Crusoe.” The casts show that the

CHILD OF NATURE.	detachment from	MISER.
Marquis Mr. Harper	the Old Ameri-	Lovegold Mr. Hallam
Valentia Mr. Hallam	can Company	Ramillie Mr. Hallam, Jr
Murcia Mr. Prigmore	consisted of Mr.	Clerimont Mr. Prigmore
Seville Mr. Patterson	and Mrs. Hal-	Decoy Mr. Kenna
Granada . . . Mr. Humphreys	lam, Mr. Hallam,	Furnish Mr. Tompkins
Peasant Mr. Hallam	the younger, Mr.	Sparkle Mr. Woolls
Marchioness . . Mrs. Mechtler		Sattin Mr. McKnight
Amanthis Mrs. Harper		James Mr. Copeland
		Frederick Mr. Harper
		Marianna . . . Mrs. Harper
		Harriet Mrs. Mechtler
		Lappet Mrs. Hallam

Prigmore and Mr. Woolls. Providence criticism at this time was peculiar. When “Percy” was played on the 7th of September, a writer in the *United States Chronicle* declared himself “particularly pleased with the gen-

MIDNIGHT HOUR.	tleman who did	ROBINSON CRUSOE.
Marquis . . . Mr. Hallam, Jr	the part of <i>Dou-</i>	Robinson Crusoe . Mr. Hallam
Sebastian . . . Mr. Harper	<i>glas</i> —he acted a	Indian Chief . . . Mr. Harper
Nicholas . . . Mr. Hallam	jealous madman	Captain Mr. Woolls
Matthias . . . Mr. Woolls	to the life. Old	Pantaloon . . . Mr. Copeland
Ambrose . . . Mr. Copeland	<i>Lord Raby</i> did	Friday Mr. Hallam, Jr
General . . . Mr. Prigmore	the distressed father beyond anything I had	Columbine . . . Mrs. Harper
Julia Mrs. Harper		
Cicely Mrs. Mechtler		
Flora Mrs. Hallam		

any idea of. I could not help crying. The part of *Percy* I was much delighted with; but *Elwina*, poor girl, I shall not forget you as long as I live.”

When the season closed, Harper joined the forces at the Boston Theatre, and his regular management in Rhode Island ceased.

CHAPTER XIII.

THE INVASION OF NEW ENGLAND.

A PART OF THE OLD AMERICAN COMPANY AT HARTFORD IN 1794—HARTFORD CASTS—HODGKINSON LEADS THE HARTFORD DETACHMENT IN 1795—SOME OF THE PRODUCTIONS AND CASTS—THE NEW YORK COMPANY IN BOSTON—A BRILLIANT ENGAGEMENT.

AFTER the close of the New York season of 1793-4 and previous to the return of Hallam and Hodgkinson to the Southwark Theatre in Philadelphia for the Autumn season of 1794, a detachment of the Old American Company ventured to invade New England, appearing at Hartford on the 31st of July and remaining until the 12th of September. This detachment was under the command of Mr. Martin, and the company consisted of Mr. and Mrs. Martin, Mr. and Mrs. King, Mr. and Mrs. Ashton, Messrs. Ryan, Bisset and Bergman, Miss Chaucer and Mrs. Wilson. Hallam and Hodgkinson apparently had no connection with the enterprise, but Mr. Hodgkinson was in Hartford on the 3d of September, when he gave the rather feeble contingent the benefit of an appearance.

The list of performances and the annexed casts, though not complete, give a satisfactory idea of the campaign with which the invasion of New England began. The plays, operas and farces were among the most popular productions of the New York repertory, and it is probable that the season proved reasonably remunerative.

Hartford was then a mere village, and, as it turned out in subsequent seasons, incapable of supporting an expensive organization for even

LIST OF PERFORMANCES—*Hartford*.

1794.

- July 31—Child of Nature . Mrs. Inchbald
Love a la Mode Macklin
Aug. 4—West Indian Cumberland
Prisoner at Large O'Keefe
7—School for Scandal . . Sheridan
Poor Soldier O'Keefe
11—Child of Nature.
No Song No Supper . . . Hoare
14—Prisoner at Large.
Love a la Mode.
21—Douglas Home
Ghost Mrs. Centlivre
25—Ways and Means . . Colman, Jr.
No Song No Supper.
(Mr. and Mrs. King's benefit.)
28—Miser Fielding
Catharine and Petruchio, Shakspeare
(Mr. Ryan and Miss Chaucer's benefit.)
Sept. 1—Wonder Mrs. Centlivre
Rosina Mrs. Brooke
(Bisset and Collard's benefit.)
3—Every One Has His Fault
Mrs. Inchbald
Citizen Murphy
(Mr. and Mrs. Ashton's benefit.)
12—Busybody Mrs. Centlivre
Daphne and Amintor.
Death of Harlequin.
(Mr. and Mrs. Martin's benefit.)

a brief period. There is no hint in the advertisements of the character of the theatre, but the prices were graduated on the usual scale—three shillings and ninepence for the boxes, two shillings and thr'pence to the pit, and one shilling and sixpence to the gallery. On the opening night Mr. Ryan did not appear, and Mr. Ashton read his parts; but notwithstanding this drawback the Hartford *Gazette* said of the performance, "It pleased, and that was sufficient."

An incident of the opening night was the first appearance on any stage of a young lady as *Amanthis*. She was probably Mrs. Martin. Another *debutant* was a youth of Hartford as *Edward* in "Every One

Has His Fault." The name of Mrs. Wilson was generally spelled "Willson" in the advertisements. The casts printed herewith are mainly interesting as showing the important roles assumed by the minor players of the Old American Company upon the first occasion that they organized themselves into a special company for the invasion of a quiet New England town. Martin as *Marplot*, *Petruchio*, *Young Norval*, *Captain*

Irwin, Charles Surface, Random, Belcour and Don Felix; Ashton as Lovegold and Sir Peter Teazle; King as Lord Norland, Robin and

HARTFORD CASTS—1794.

BUSYBODY.

Marplot Mr. Martin
Sir George Airy Mr. King
Sir Francis Gripe Mr. Ashton
Charles Mr. Bergman
Sir Jealous Traffic Mr. Ryan
Whisper Mr. Bisset
Miranda Mrs. Wilson
Patch Mrs. Martin
Scentwell Miss Chaucer
Isabinda Mrs. King

CATHARINE AND PETRUCHIO.

Petruchio Mr. Martin
Baptista } Mr. Ryan
Jailor }
Hortensio Mr. Bisset
Biondello Mr. Bergman
Grumio Mr. Ashton
Blanca Mrs. King
Curtis Mrs. Ashton
Catharine Mrs. Wilson

CHILD OF NATURE.

Count Valentia Mr. Martin
Alberto Mr. Ashton
Granada Mr. Ryan
Seville Mr. Bisset
Marquis Mr. King
Marchioness Mrs. Wilson

CITIZEN.

Young Philpot Mr. Martin
Old Philpot Mr. Ashton
Young Wilding Mr. King
Sir Jasper Mr. Ryan
Beaufort Mr. Bergman
Quilldrive Mr. Bisset
Corinna Miss Chaucer
Maria Mrs. Wilson

DAPHNE AND AMINTOR.

Amintor Mr. Bergman
First Statue Mr. Martin
Second Statue Mr. Ashton
Third Statue Mr. Ryan
Mindora Mrs. Martin
Daphne Mrs. Wilson

DEATH OF HARLEQUIN.

Harlequin Mr. Martin

Pantaloon Mr. Ryan
Magician Mr. Bisset
Clown Mr. Ashton
Columbine Mrs. King

DOUGLAS.

Young Norval Mr. Martin
Lord Randolph Mr. Ashton
Old Norval Mr. Ryan
Officer Mr. Bergman
Shepherd Mr. Bisset
Glenalvon Mr. King
Anna Miss Chaucer
Lady Randolph Mrs. Wilson

EVERY ONE HAS HIS FAULT.

Lord Norland Mr. King
Harmony Mr. Ashton
Sir Robert Ramble Mr. Bergman
Solus Mr. Ryan
Placid Mr. Bisset
Capt. Irwin Mr. Martin
Miss Wooburn Miss Chaucer
Mrs. Placid Mrs. King
Miss Spinster Mrs. Ashton
Lady Elinor Mrs. Wilson

GHOST.

Roger Mr. Martin
Capt. Constant Mr. Bergman
Trusty Mr. Ryan
Sir Jeffrey Mr. Bisset
Cinch Mr. King
Belinda Mrs. Martin
Dorothy Mrs. Wilson

LOVE A LA MODE.

Sir Callaghan Mr. King
Sir Archy Mr. Bisset
Sir Theodore Mr. Ryan
Beau Mordecai Mr. Ashton
Squire Groom Mr. Martin
Charlotte Mrs. Wilson

MISER.

Lovegold Mr. Ashton
Ramillie Mr. King
Clerimont Mr. Martin
Frederick Mr. Bergman
Decoy Mr. Ryan

Furnish Mr. Bisset
Mariana Mrs. Wilson
Harriet Mrs. King
Mrs. Wisely Mrs. Ashton
Wheedle Mrs. Martin
Lappet Miss Chaucer

NO SONG NO SUFFER.

Robin Mr. King
Endless Mr. Martin
Frederick Mr. Ashton
Thomas Mr. Ryan
William Mr. Bisset
Crop Mr. Bergman
Dorothy Mrs. King
Louise Miss Chaucer
Nelly Mrs. Ashton
Margaretta Mrs. Wilson

POOR SOLDIER.

Patrick Mr. King
Capt. Fitzroy Mr. Ashton
Dermot Mr. Bergman
Father Luke Mr. Ryan
Darby Mr. Martin
Norah Mrs. King
Kathleen Mrs. Wilson

PRISONER AT LARGE.

Old Dowdle Mr. Ashton
Lord Esmond Mr. King
Jack Conner Mr. Bergman
Fripson Mr. Ryan
Father Frank Mr. Bisset
Muns Mr. Martin
Adelaide Mrs. King
Mary Miss Chaucer
Rachel Mrs. Wilson

ROSINA.

Capt. Belville Mr. Bergman
William Mr. Martin
Rustic Mr. Ryan
First Irishman Mr. Ashton
Second Irishman Mr. Bisset
Belville Mr. King
Phoebe Mrs. Martin
Dorcas Mrs. Ashton
Rosina Mrs. Wilson

Major O'Flaherty, and Bisset as *Sir Archy McSarcasm* certainly make a remarkable showing when their rank in the New York Theatre is considered.

The second season at the Hartford Theatre began August 3d, 1795, the building being probably the same that was occupied by Mar-

LIST OF PERFORMANCES—*Hartford*.
1795.

Aug. 3—	Dramatist	Reynolds
	Rival Candidates	Bate
10—	Such Things Are	Mrs. Inchbald
	Rosina	Mrs. Brooke
17—	Belle's Stratagem	Mrs. Cowley
	Bird Catcher.	
	Children in the Wood . . .	Morton
24—	Haunted Tower	Cobb
	Busybody	Mrs. Centlivre
31—	Grecian Daughter	Murphy
	Triumph of Mirth.	
Sept. 7—	Country Girl	Garrick
	Caledonian Frolic	Francis
	Poor Soldier	O'Keefe
14—	Isabella	Southerne
	Le Foret Noire.	
23—	Merchant of Venice	Shakspeare
	Two Philosophers.	
	Agreeable Surprise	O'Keefe

tin's contingent the previous year.

The company comprised, besides Mr. and Mrs. Hodgkinson, a strong force from the New York Theatre as the Old American Company was previously organized. On the opening night Mr. Hodgkinson spoke a prologue, written by himself, previous to his appearance as *Vapid*. A few facts in relation to the benefits show that the season was unprofitable. Mr. Martin's first benefit failed,

HARTFORD CASTS—1794.

SCHOOL FOR SCANDAL.

Sir Peter Teazle	Mr. Ashton
Joseph Surface	Mr. King
Charles Surface } . . .	Mr. Martin
Sir Benjamin }	
Sir Oliver	Mr. Bisset
Crabtree }	Mr. Ryan
Moses }	
Rowley }	Mr. Bergman
Careless }	
Mrs. Candour	Mrs. Martin
Maria	Mrs. King
Lady Sneerwell	Mrs. Ashton
Lady Teazle	Mrs. Wilson

WAYS AND MEANS.

Random	Mr. Martin
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Sample	Mr. Bergman
Sir David Dunder	Mr. Ashton
Paul Peary	Mr. Ryan
Tiptoe	Mr. King
Harriet	Mrs. Wilson
Lady Dunder	Mrs. Ashton
Kitty	Mrs. King

WEST INDIAN.

Belcour	Mr. Martin
Stockwell	Mr. Ashton
Charles Dudley	Mr. Bergman
Capt. Dudley	Mr. Bisset
Fulmer	Mr. Ryan
Maj. O'Flaherty	Mr. King
Charlotte Rusport . . .	Mrs. Wilson

Lady Rusport	Mrs. Martin
Mrs. Fulmer	Mrs. Ashton
Louisa Dudley	Mrs. King

WONDER.

Don Felix	Mr. Martin
Lissardo	Mr. Bergman
Don Pedro }	Mr. Bisset
Frederick }	Mr. Ashton
Don Lopez	Mr. Ryan
Gibby	Mr. Bisset
Col. Briton	Mr. King
Violante	Mrs. Wilson
Flora	Mrs. Martin
Inis	Miss Chaucer
Isabella	Mrs. King

that of the 5th of October being his second attempt. The benefit of Mr. and Mrs. King, Mrs. Hamilton and Mr. Lee on the 7th was also a second attempt, and the Kings made a third attempt on the last night of the season in conjunction with Mr. and Mrs. Cleveland, who had also made a previous trial. This was the first appearance of the Clevelands with the Old American Company. Hodgkinson's Address was printed, and, if not rhythmically perfect, it will be found creditable to its

Sept. 24—Deaf Lover Pilon
Sophia of Brabant.
Romp Bickerstaff
(Mad. Gardie and Miss Harding's benefit.)
28—Such Things Are.
Highland Wedding . . . Martin
Florizel and Perdita . . Shakspeare
(Mr. and Mrs. Cleveland's benefit.)
30—I'll Tell You What. Mrs. Inchbald
Old Soldier.
Farmer O'Keefe
(Ashton and Durang's benefit.)
Oct. 2—Columbus Morton
Harlequin Gardener.
Farm House Kemble
(Mr. King's benefit.)
5—School for Soldiers . . . Henry
Quaker Dibdin
(Mr. Martin's benefit.)
7—Midnight Hour . . Mrs. Inchbald
Highland Wedding.
American Tar Morton
(Mr. and Mrs. King, Mrs. Hamilton and
Mr. Lee's benefit.)

HODGKINSON'S ADDRESS.

Here, while fair peace spreads her protect-
ing wing,
Science and art, secure from danger, spring;
Guarded by freedom, strengthened by the
laws,
Their progress must command the world's
applause.
While thro' all Europe horrid discord
reigns,
And the destructive sword crimson her
plains,
Oh! be it ours to shelter the oppress'd;
Here let them find peace, liberty and rest,
Upheld by Washington, at whose dread name
Proud anarchy retires with fear and shame.
Among the liberal arts behold the stage
Rise, though opposed by stern, fanatic rage!
Prejudice shrinks, and, as the clouds give
way,

Reason and candor brighten up the day.
No immorality now stains our page,
No vile obscenity in this blest age.
Where mild religion takes her heav'nly reign
The stage the finest precepts must maintain.
If from this rule it swerved at any time,
It was the people's, not the stage's crime.
Let them spurn aught that's out of virtue's
rule,
The stage will ever be a virtuous school.
And tho' 'mong players some there may be
found
Whose conduct is not altogether sound,
The stage is not alone in this to blame—
Ev'ry profession will have still the same.
A virtuous sentiment from vice may come,
The libertine may praise a happy home.
Your remedy is good with such a teacher;
Imbibe the precept, but condemn the preacher.

Oct. 9—Guardian Garrick
 Sultan Bickerstaff
 Poor Vulcan.
 (Mr. and Mrs. Hodgkinson's benefit.)
 14—Chapter of Accidents . Miss Lee
 Prisoner at Large . . . O'Keefe
 (Mr. and Mrs. King and Mr. and Mrs.
 Cleveland's benefit.)

author. It is unnecessary to give
 the casts in detail, except those of
 the "Dramatist" and "Rival Can-
 didates" on the opening night,
 and of "Such Things Are" and

"Rosina," which were played a week later. These will serve to show
 the manner in which the Hartford contingent was constituted. The
 new theatre in Providence not being ready for occupancy in August,
 Mr. Harper visited Hartford and played the *Sultan* in Mrs. Inchbald's

DRAMATIST.	comedy on the	RIVAL CANDIDATES.
Vapid . . . Mr. Hodgkinson	10th. These	Byron Mr. Carr
Lord Scratch . . Mr. Prigmore	casts also show	General Worry . . Mr. Ashton
Neville Mr. Cleveland	that Mr. and	Spy Mr. Prigmore
Ennui Mr. King	Mrs. Chambers	Sir Harry Muff . . Mr. Martin
Willoughby . . . Mr. Ashton	were again with the company. Madame	Jenny Mrs. Miller
Peter Mr. Durang	Gardie also accompanied Hodgkinson's	Narcissa . . . Mrs. Hodgkinson
Florville Mr. Martin	forces. Besides his own customary parts,	
Louisa Courtney. Mrs. Cleveland	Hodgkinson played the important roles that Hallam still retained, as	
Lady Waitfort . Mrs. Hamilton	<i>Marplot</i> in the "Busybody," and Mr. Chambers succeeded Hallam, Jr.,	
Letty Mrs. Miller		
Marianne . . Mrs. Hodgkinson		

SUCH THINGS ARE.	as <i>Sir George</i>	ROSINA.
Mr. Howard . Mr. Hodgkinson	<i>Airy.</i> Mrs.	Belville . . . Mr. Hodgkinson
Sultan Mr. Harper	Cleveland was	Captain Belville . . Mr. Carr
Sir Luke Tremor Mr. Prigmore	<i>Miranda</i> , instead	Rustic Mr. Lee
Elvius Mr. Cleveland	of Mrs. Hallam.	Irishman Mr. King
Lord Flint Mr. Ashton	Mr. Cleveland	Second Irishman . Mr. Durang
Zedan Mr. King	was <i>De Courcey</i>	William Mr. Chambers
Meanright Mr. Carr	in the "Haunted Tower," instead of the	Phoebe Mrs. Chambers
Twineall Mr. Martin	younger Hallam, while Mrs. Cleveland succeeded Mrs. Solomon as	Dorcas Mrs. Hamilton
Lady Tremor . Mrs. Hamilton		Rosina . . . Mrs. Hodgkinson
Aurelia Mrs. Chambers		
Female Prisoner. Mrs. Cleveland		

Cicely, and Mrs. Chambers was the successor of Mrs. Pownall as *Lady Elinor*. These indicate the character of the changes throughout the season. It is to be regretted that no cast has been found of Morton's "Columbus," as its production at Hartford antedated the famous Philadelphia run of the piece by more than a year. A Farewell Address written by a gentleman of Hartford was spoken on the closing night of the season by Mr. Hodgkinson.

After the failure of Charles Powell as the manager of the Boston Theatre, Colonel Tyler, who had been the "master of ceremonies," assumed the management on behalf of the trustees. Colonel Tyler engaged a part of the company that had acted under Powell, including Mr. and Mrs. S. Powell, Taylor, Villiers, Kenny and Mr. and Mrs. Hughes. He also made an arrangement with Hallam and Hodgkinson for a brief engagement of the Old American Company, the two contingents that had been playing at Providence and Hartford being united for a short but brilliant season. Mr. and Mrs. Harper were also with this united company, which was still further strengthened by the engagement of Mr. Jefferson, who had been engaged by Powell, but arrived

LIST OF PERFORMANCES—*Boston.*

1795.

- Nov. 2—Know Your Own Mind . . . Murphy
Caledonian Frolic . . . Francis
Purse Cross
5—Provoked Husband . . . Vanbrugh
Rosina Mrs. Brooke
9—School for Scandal . . . Sheridan
Children in the Wood . . . Morton
11—Jane Shore Rowe
Highland Reel O'Keefe
13—Dramatist Reynolds
Harlequin Restored.
16—Midnight Hour . . . Mrs. Inchbald
Two Philosophers.
Children in the Wood.
18—Rivals Sheridan
Sultan Bickerstaff
20—Clandestine Marriage
Garriek and Colman
Bird Catcher.
Spoiled Child Bickerstaff
23—I'll Tell You What . Mrs. Inchbald
Poor Jack.
Children in the Wood.
25—Rage Reynolds
Bird Catcher.
Padlock Bickerstaff
27—Haunted Tower Cobb
Love a la Mode Macklin

- Nov. 30—Haunted Tower.
 Bon Ton Garrick
- Dec. 2—Battle of Hexham . . Colman, Jr
 Romp Bickerstaff
- 4—Deserted Daughter . . . Holcroft
 Don Juan.
- 7—School for Soldiers . . . Henry
 Don Juan.
- 9—Deserted Daughter.
 Poor Jack.
 Spoiled Child.
- 11—Country Girl Garrick
 Harlequin Gardener.
 Purse.
- 14—Robin Hood MacNally
 Bold Stroke for a Wife
 Mrs. Centlivre
- 21—Macbeth Shakspeare
 Sultan.
- 23—Tempest Dryden
 Le Foret Noire.
- 25—Richard III Shakspeare
 Deserter Dibdin
- 28—Richard III.
 Deserter.
 (Mr. Deblois' benefit.)
- 30—Which is the Man? . Mrs. Cowley
 Irish Widow Garrick
 (Mr. and Mrs. Johnson's benefit.)
- 1796.
- Jan. 1—He Would be a Soldier . . Pilon
 Poor Vulcan Dibdin
 (Mr. Prigmore and Mrs. Brett's benefit.)
- 4—Wheel of Fortune . Cumberland
 Tammany Mrs. Hatton
 (Mr. Hodgkinson's benefit.)
- 6—Alexander the Great Lee
 Beggar's Opera Gay
 (Hamilton and Hallam, Jr.'s, benefit.)
- 8—Inkle and Yarico . . Colman, Jr
 Harlequin Shipwrecked.
 Slaves Released from Algiers
 Mrs. Rowson
 (Mr. and Mrs. Cleveland's benefit.)
- 11—School for Wives Kelly
 Highland Reel.
 (Mr. and Mrs. Tyler's benefit.)

after Powell's failure, and the addition of some important acquisitions from England secured by Mr. Hodgkinson. These additions were Mr. and Mrs. Johnson, Mr. and Mrs. Tyler and Mrs. Brett. Other members of the company were Mr. Hamilton, who played the testy old men of comedy, and Mrs. Pick, who was a favorite Boston singer. This remarkable organization opened the Boston Theatre on the 2d of November, 1795, and continued to give performances until the 20th of January, 1796, when the New York company withdrew to reopen the old house in John Street. No novelties were attempted, but the company was in itself a novelty, the like of which has not been seen by this generation of playgoers. The Boston contingent was in itself the nucleus of an excellent company. Harper and his wife were Boston favorites. Without the acquisitions, who were now seen in America for the first

time, the New York company was far superior to either of those previously seen at the Boston Theatre, and with them it was the strongest company then on the American stage. The strength of the organization as a whole can be best understood from a glance at the casts during the stay of the Old American Company in Boston. Two of these, those of "Know Your Own Mind" and the "Provoked Husband," deserve to be set apart from the rest, because it was in the former, on the opening night, that Mr. Johnson as *Bygrove* and Mrs. Brett as *Mrs. Bromly* made their first appearance in America, and in the latter, on the night following, that Mr. Tyler as *Mr. Manly*,

KNOW YOUR OWN MIND.	Mrs. Tyler as	PROVOKED HUSBAND.
Dashwoud . . . Mr. Hodgkinson	<i>Lady Grace</i> , and	Lord Townly . . . Mr. Hodgkinson
Malvil Mr. Cleveland	Mrs. Johnson as	Sir Francis Mr. Johnson
Bygrove Mr. Johnson	<i>Lady Townly</i>	John Moody Mr. Villiers
(First appearance in America.)	made their	Count Basset Mr. Taylor
Sir Harry Lovewit . . Mr. Martin	American <i>de-</i>	Squire Richard Mr. Martin
Captain Bygrove . . . Mr. Hughes	<i>buts</i> . Mr. Jef-	Poundage Mr. Ashton
Charles Mr. Villiers	erson's first	James Mr. Leonard
Richard Mr. Durang	appearance was	William Mr. Durang
Robert Mr. Leonard	reserved until	Mr. Manly Mr. Tyler
Millamour Mr. Chambers	the 16th of De-	(First appearance in America.)
Miss Neville . . . Mrs. Cleveland	cember, when he	<i>Lady Grace</i> Mrs. Tyler
Lady Jane Mrs. Chambers	was brought forward as <i>La Gloire</i> in the "Surrender of Calais." Mr.	(First appearance in America.)
Mrs. Bromly Mrs. Brett		<i>Lady Wronghead</i> . . Mrs. Brett
(First appearance in America.)		Miss Jenny Mrs. Chambers
Mad. La Rouge . . . Mad. Gardie		<i>Merrilla</i> Mrs. King
Lady Bell Mrs. Hodgkinson		Trusty Mrs. Durang
		<i>Lady Townly</i> . . . Mrs. Johnson
		(First appearance in America.)

Jefferson was still a very young man, if, as his biographers have it, he was born in 1774. He was a son of Thomas Jefferson, an actor for many years with Garrick at Drury Lane, and afterward the manager of the theatre at Plymouth. In his father's company Joseph Jefferson received the rudiments of his theatrical education, but as soon as he reached his majority he quitted Plymouth for America. Powell had agreed to pay his passage to Boston and allow him a salary of seven-

OLD AMERICAN COMPANY CASTS—1795-6.

BATTLE OF HEXHAM.

Gondibert . . . Mr. Hodgkinson
Fool Mr. Hallam
Barton Mr. Tyler
La Varenne . . . Mr. Hallam, Jr.
Montague Mr. Harper
Warwick Mr. Cleveland
Somerset Mr. Taylor
Prince of Wales . . Miss Harding
Corporal Mr. Villiers
Fifer Mr. S. Powell
Drummer Mr. Johnson
Old Peasant Mr. Hughes
Gregory Gubbins . . Mr. Prigmore
Adeline Mrs. Cleveland
Queen Margaret . . Mrs. Johnson

BIRD CATCHER.

Bird Catcher . . . Mr. Durang
Village Maid . . . Mad. Gardie

BOLD STROKE FOR A WIFE.

Colonel Feignwell . Mr. S. Powell
Sir Phillip Mr. Taylor
Tradelove Mr. Kenny
Periwinkle Mr. Prigmore
Sackbut Mr. Ashton
Freeman Mr. Hallam, Jr.
Simon Pure Mr. Woolls
Quaker Boy Mr. Durang
Obadiah Prim . . . Mr. Hughes
Ann Lovely Mrs. S. Powell
Masked Lady . . . Mrs. King
Mrs. Prim Mrs. Brett

BON TON.

Sir John Trotley . . Mr. Hamilton
Colonel Tivy Mr. Cleveland

Jessamy Mr. Hallam, Jr.
Lord Minikin . . . Mr. S. Powell
Lady Minikin . . . Mrs. Cleveland
Gymp Mrs. King
Miss Tittup Mrs. S. Powell

CALEDONIAN FROLIC.

Sandy Mr. Durang
Jamie Mr. Nugent
Donald Mr. Martin
Jenny Mrs. Cleveland
Peggy Mad. Gardie

CLANDESTINE MARRIAGE.

Lord Ogilby Mr. Hallam
Sir John Melville . . Mr. Tyler
Sterling Mr. Hamilton
Canton Mr. Martin
Brush Mr. Hallam, Jr.
Sergeant Flower . . . Mr. Woolls
Traverse Mr. Durang
Trueman Mr. Tompkins
Lovewell Mr. Harper
Miss Sterling Mrs. Hallam
Mrs. Heidelberg . . . Mrs. Brett
Betty Mrs. Tyler
Chambermaid . . . Mrs. Chambers
Fanny Mrs. S. Powell

DESERTED DAUGHTER.

Cheveril Mr. Hodgkinson
Lenox Mr. Harper
Donald Mr. Hamilton
Item Mr. Prigmore
Grime Mr. Johnson
Clement Mr. Cleveland
Mordent Mr. Tyler
Lady Ann Mrs. S. Powell

Mrs. Sarsnet . Mrs. Hodgkinson
Mrs. Enfield Mrs. Brett
Betty Mrs. King
Joanna Mrs. Johnson

FLITCH OF BACON.

Major Benbow . . . Mr. Hamilton
Tippie Mr. Prigmore
Captain Wilson . . . Mr. King
Justice Benbow . . . Mr. Ashton
Kilderkin Mr. Kenny
Ned Mr. Durang
Captain Greville . . . Mr. Tyler
Eliza Mrs. Hodgkinson

IRISH WIDOW.

Whittle Mr. Johnson
Kecksy Mr. Prigmore
Nephew Mr. Tyler
Bates Mr. Hughes
Sir Patrick O'Neal . . Mr. King
Thomas Mr. Hodgkinson
Widow Brady . . . Mrs. Johnson

LOVE A LA MODE.

Squire Groom . Mr. Hodgkinson
Sir Callaghan Mr. King
Beau Mordecai . . . Mr. Prigmore
Sir Theodore Mr. Kenny
Sir Archy Mr. Hamilton
Charlotte Mrs. Harper

POOR VULCAN. *

Vulcan Mr. Hodgkinson
Mars Mr. King
Adonis Mr. Tyler
Mercury Mr. Jefferson
Apollo Mr. Durang

teen dollars per week, but Hodgkinson found him without an engagement, and employed him rather for his skill as a scene-painter than his abilities as an actor. By agreement, however, he was accorded a first appearance, and he subsequently played other parts, as indicated in the lists of full and of incomplete casts. Dunlap describes him at this time as of a small and light figure, well formed, with a singular physiognomy, a nose perfectly Grecian, and blue eyes full of laughter. As a

OLD AMERICAN COMPANY CASTS—1795-6.

Bacchus Mr. Lee
Jupiter Mr. Chambers
Grace Mrs. Chambers
Venus Mrs. Hodgkinson

SCHOOL FOR SCANDAL.

Sir Peter Teazle . Mr. Hamilton
Joseph Surface . . Mr. King
Sir Oliver Mr. Kenny
Crabtree Mr. Hughes
Sir Benjamin . . . Mr. Cleveland
Rowley Mr. Johnson
Moses Mr. Villiers
Trip Mr. Taylor
Snake Mr. Ashton
Charles Surface . Mr. Hodgkinson
Mrs. Candour . Mrs. Hodgkinson
Lady Sneerwell . . Mrs. Tyler
Maria Mrs. Hughes
Lady Teazle . . . Mrs. Johnson

SCHOOL FOR SOLDIERS.

Major Bellamy . Mr. Hodgkinson
Captain Valentine . Mr. Cleveland
Mr. Hector . . . Mr. Hamilton
Colonel Valentine . Mr. Kenny
Frederick Mr. Woolls
Bellamy Mr. Hallam, Jr
Mrs. Mildmay . . . Mrs. Tyler
Clara Mrs. S. Powell

SCHOOL FOR WIVES.

Belville Mr. Hodgkinson
Torrington Mr. Hallam
Lewson Mr. Tyler
Captain Savage . Mr. Hallam, Jr
Connolly Mr. King

Spruce Mr. Jefferson
Leech Mr. Johnson
Crow Mr. Kenny
Wolfe Mr. Ashton
General Savage . . Mr. Hamilton
Mrs. Walsingham . Mrs. Hallam
Lady Rachel Mildew . Mrs. Brett
Miss Lewson . . Mrs. Chambers
Mrs. Tempest . . . Mrs. Tyler
Mrs. Belville . . . Mrs. Johnson

SLAVES RELEASED FROM ALGIERS

Ben Hassan . . . Mr. Prigmore
Muley Moloc . . . Mr. Kenny
Mustapha Mr. Ashton
Selim Mr. Lee
Sebastian Mr. Villiers
Frederick Mr. Cleveland
Henry Mr. Harper
Constant Mr. Tyler
Augustus Miss Harding
Zoriana Mrs. Pick
Selina Mrs. King
Fetnah Mrs. Cleveland
Rebecca Mrs. Tyler
Olivia Mrs. Johnson

SPOILED CHILD.

Little Pickle . . . Miss Harding
Tag Mr. Chambers
John Mr. Lee
Thomas Mr. Durang
Old Pickle Mr. Prigmore
Maria Mrs. Chambers
Margery Mrs. Hughes
Susan Mrs. Durang
Miss Pickle Mrs. Brett

SULTAN.

Solyman Mr. Cleveland
Grand Carver . . . Mr. Lee
Osmyn Mr. Johnson
Elmira Mrs. Cleveland
Ismena Mrs. Pick
Roxalana Mrs. Hodgkinson

TEMPEST.

Prospero Mr. Hallam
Ferdinand Mr. Hallam, Jr
Antonio Mr. Kenny
Alonzo Mr. Hamilton
Gonzalo Mr. King
Trinculo Mr. Harper
Stephano Mr. Hughes
Ventoso Mr. Ashton
Mustachio Mr. Jefferson
Caliban Mr. Prigmore
Sycorax Mr. Durang
Dorinda Mrs. Hallam
Miranda Mrs. King
Hyppolito Mrs. Cleveland
Ariel Miss Harding

WHEEL OF FORTUNE.

Penruddock . . . Mr. Hodgkinson
Tempest Mr. Hamilton
Woodville Mr. Harper
Henry Woodville . Mr. Cleveland
Weazel Mr. Johnson
Sir David Daw . . Mr. Jefferson
Jenkins Mr. Ashton
Servant Mr. Kenny
Sydenham Mr. Tyler
Mrs. Woodville . . Mrs. Tyler
Dame Dunckly . . Mrs. Brett
Maid Mrs. King
Emily Tempest . . Mrs. Johnson

comedian he had the power of exciting mirth by mobility of feature, and he soon obtained the first rank on the American stage in his line.

OLD AMERICAN COMPANY—INCOMPLETE CASTS.

ALEXANDER THE GREAT.	HARLEQUIN GARDENER.	MACBETH.
Hephestion Mr. Tyler	Pantalina Mrs. Brett	Banquo Mr. Harper
Clytus Mr. Hamilton	Columbine Mad. Gardie	Malcolm Mr. Cleveland
Roxana Mrs. S. Powell	—	Sivard Mr. Tyler
Statira Mrs. Johnson	HARLEQUIN SKELETON.	Hecate Mr. Chambers
BEGGAR'S OPERA.	Harlequin Mr. Jefferson	Lady Macbeth . . Mrs. S. Powell
Macheath Mr. Tyler	HAUNTED TOWER.	MIDNIGHT HOUR.
Filch Mr. Jefferson	Lord William Mr. Tyler	General Mr. Hamilton
Lucy Mrs. Hughes	Lady Elinor Mrs. Pick	Matthias Mr. Villiers
Mrs. Peachum Mrs. Brett	Maud Mrs. Brett	Marquis Mr. Taylor
CHILDREN IN THE WOOD.	HE WOULD BE A SOLDIER.	Julia Mrs. Cleveland
Lord Alford Mr. Tyler	Captain Crevelt . . . Mr. Harper	Cicely Mrs. Brett
Apathy Mr. Johnson	Sir Oliver Oldstock, Mr. Hamilton	NO SONG NO SUPPER.
Winifred Mrs. Brett	Caleb Mr. Jefferson	Endless Mr. Jefferson
Lady Alford Mrs. Johnson	Amber Mr. Johnson	Frederick Mr. Tyler
COUNTRY GIRL.	Lady Oldstock Mrs. Brett	Dorothy Mrs. Pick
Harcourt Mr. Tyler	HIGHLAND REEL.	Nelly Mrs. Brett
Sparish Mr. Chambers	Sandy Mr. Chambers	PADLOCK.
Anthea Mrs. Cleveland	Croudy Mr. Johnson	Leander Mr. Chambers
Lucy Mrs. Brett	Jenny Mrs. Chambers	Ursula Mrs. Brett
CRITIC.	I'LL TELL YOU WHAT.	RAGE.
Steer Mr. Cleveland	Sir George Euston . Mr. Cleveland	Hon. Mr. Savage . Mr. Johnson
Selfish Mr. Hamilton	Sir Harry Harmless . Mr. Taylor	Sir George Gauntlet, Mr. Cleveland
Mrs. Dangle Mrs. Cleveland	Lady Harriet . . . Mrs. S. Powell	Lady Sarah Mrs. Harper
Whiskardos Mr. Prigmore	Brown Mrs. Chambers	Clara Sedley . . . Mrs. Cleveland
Palagh Mr. Johnson	Young Lady . . . Mrs. Johnson	Mrs. Darnley . . . Mrs. Johnson
Leicester Mr. Jefferson	INCONSTANT.	RICHARD III.
DEPETER.	Old Mirabel . . . Mr. Hamilton	Henry VI Mr. Tyler
Henry Mr. Tyler	Dugard Mr. Tyler	Queen Elizabeth . Mrs. Johnson
Kassat Mr. Johnson	Second Bravo . . . Mr. Jefferson	Lady Anne Mrs. S. Powell
Stern's Mr. Hamilton	Oriana Mrs. Cleveland	RIVALS.
Jenny Mrs. Chambers	Bizarre Mrs. Johnson	Sir Anthony . . . Mr. Hamilton
Margaret Mrs. Brett	INKLE AND YARICO.	Captain Absolute . Mr. Chambers
DRAMATIST.	Inkle Mr. Cleveland	Bob Acres Mr. Harper
Scratch Mr. Hughes	Curry Mr. Hughes	Julia Mrs. S. Powell
Nevald Mr. Cleveland	Wowski Mrs. Hughes	Mrs. Malaprop . . . Mrs. Brett
Mrs. Courtney . . . Mrs. Cleveland	Patty Mrs. Chambers	Lucy Mrs. Tyler
Lady Wifort Mrs. Brett	Yarico Mrs. S. Powell	Lydia Languish . . Mrs. Johnson
Marianne Mrs. Harper	JANE SHORE.	ROBIN HOOD.
FLORIZEL AND PERDITA.	Hastings Mr. Harper	Robin Hood Mr. Tyler
Florizel Mr. Cleveland	Alicia Mrs. Johnson	Stella Mrs. Chambers
Alcon Mr. Johnson	Jane Shore . . . Mrs. S. Powell	
Polixenes Mr. Hamilton		
Mopsa Mrs. Brett		
Perdita Mrs. Johnson		

Mr. and Mrs. Johnson were important acquisitions to the American stage. John Johnson, who was many years his wife's senior, was a man of exemplary life and an actor of long provincial and London experience. He was engaged at the Haymarket from 1787 to 1792. In 1791 he played *Captain Greville* in the "Flitch of Bacon" at Covent Garden for Miss Brunton's benefit. His last appearance at the Haymarket that I have been able to find in a new role was in "Cross Partners," August 23d, 1792. Mrs. Johnson's English experience was entirely provincial. Her first appearance was made with Mr. Brunton's company at Norwich. When she came to America she

MR. JOHNSON'S HAYMARKET PARTS.

1787.

May 23—Much Ado About Nothing
Don Pedro

June 14—Agreeable Surprise . . . Sir Felix

July 6—Widow's Vow . . . Carlos

7—Country Attorney . . . Mr. Gayless

10—Romp . . . Capt. Sightly

23—Love in a Village . . . Eustace

Beggar on Horseback . . . Cosey

25—Henry II . . . Leicester

27—Merchant of Venice . . . Lorenzo

Mogul Tale . . . Selim

30—Suicide . . . Juggins

Aug. 1—Seeing is Believing

Capt. Nightshade

14—Intriguing Chambermaid

Valentine

21—Follies of a Day . . . Doubleface

29—Jane Shore . . . Ratcliffe

Sept. 5—Vimonda . . . Seton

8—Cross Purposes . . . George Bevil

1788.

July 24—Beaux' Stratagem . . . Freeman

Aug. 5—Gnome . . . Miser

1789.

May 20—Spanish Fryar . . . Alphonso

OLD AMERICAN COMPANY—INCOMPLETE CASTS.

Edwin . . . Mr. Chambers

Angelina . . . Mrs. Pick

Annette . . . Mrs. Hughes

ROMP.

Watty Cockney . Mr. Chambers

Captain Sightly . . . Mr. Tyler

ROSINA.

Belville . . . Mr. Tyler

Rustic . . . Mr. Johnson

Phoebe . . . Mrs. Hughes

Dorcas . . . Mrs. Brett

SURRENDER OF CALAIS.

John de Vienne . . . Mr. Tyler

Old Citizen . . . Mr. Johnson

La Gloire . . . Mr. Jefferson

King Edward . . . Mr. Harper

Queen Philippa . . . Mrs. Tyler

Julia . . . Mrs. Johnson

TAMMANY.

Columbus . . . Mr. Cleveland

Ferdinand . . . Mr. Tyler

Patanan . . . Mr. Chambers

Rheina . . . Mrs. Chambers

WEST INDIAN.

Varland . . . Mr. Jefferson

Fulmer . . . Mr. Johnson

Louisa . . . Mrs. Johnson

Lady Rusport . . . Mrs. Tyler

Mrs. Fulmer . . . Mrs. Brett

Charlotte Rusport . Mrs. S. Powell

WHICH IS THE MAN?

Fitzherbert . . . Mr. Tyler

Bobby Pendragon . Mr. Jefferson

Julia . . . Mrs. Cleveland

Clarinda . . . Mrs. Tyler

Kitty . . . Mrs. Brett

Mrs. Johnson . . . Mrs. Durang

Lady Bell Bloomer . Mrs. Johnson

May 22—Polly Honeycomb . . . Ledger
 25—Miser Furnish
 June 1—Hamlet : Horatio
 30—Constant Couple . . . Constable

was still young, tall—almost too
 tall—elegant and beautiful. Mrs.
 Merry told Dunlap a few years

later that she could scarcely recognize in the elegant Mrs. Johnson the tall, awkward girl who had made her *debut* in her father's company. Mrs. Johnson's manners were remarkably fascinating, and she was at once the most perfect example of the fine lady in comedy that had as yet been seen on the American stage, and the model in dress and demeanor for the fine ladies in private life.

Mrs. Brett was the widow of Brett, the singer of Covent Garden and the Haymarket, and the mother of Mrs. Hodgkinson and Mrs. King. Another daughter, Miss Arabella Brett, accompanied her mother to America and appeared as one of the *Apparitions* in "Macbeth," in conjunction with Miss Sully, probably a younger daughter of the tumbler and singer of Sadler's Wells, but did not make a formal *debut*. Dunlap says Mrs. Brett was a good actress and filled the line of comedy old women better than had before been seen in New York. She had been with the Bath and Bristol company while her husband was Keasebury's leading singer, and she was at the Haymarket

MRS. BRETT'S ENGLISH PARTS.

1786.		
June 16 (Hay.)	—Separate Maintenance	Mrs. Fustian
17	—Quaker	Floretta
26	—Summer Amusements	
30	—Widow's Vow.	Fidget
July 7	—Beggar's Opera . . .	Lucy
18	—Young Quaker . . .	Pink
1789.		
Oct. 2 (Br.)	—Waterman	Mrs. Bundle
17 (B.)	—As You Like It . . .	Audrey
1790.		
Sept. 29 (Br.)	—West Indian	Mrs. Fulmer
Oct. 1	—Adventuress	Kitty
29	—Castle of Andalusia	
		Isabella
Nov. 4 (B.)	—Druids	Mother
8 (Br.)	—Fashionable Lover	
		Mrs. Mackintosh
13 (B.)	—Cross Purposes . . .	Mrs. Grub
20	—Gentle Shepherd . . .	Madge
22 (Br.)	—Recruiting Officer . .	Lucy
27 (B.)	—Provoked Husband, Trusty	
30	—He Wou'd be a Soldier	
		Nancy

during the season of 1786. In 1789 she returned to Bath, making her first appearance at Bristol on the 2d of October after an absence of six years. The list of her Bath and Bristol parts will be found very complete, showing her work previous to her retirement in England and her coming to America. They show her to have been a trustworthy and capable actress, but it can scarcely be claimed that they established for her the rank that Dunlap accorded her. It must be remembered, however, that the comedy old woman was a line in which all the American companies were deficient up to that time.

Joseph Tyler, previous to his appearance in America, had had good provincial practice in England as actor and singer. He was possessed of a manly figure, and proved an important acquisition to the Old American Company. Mrs. Tyler was without merit as an actress.

The subsequent history of these acquisitions will be found a part of the annals of the New York stage.

Dec. 23	—No Song No Supper Dorothy
1791.	
Jan. 3 (Br.)	—Gentle Shepherd . Madge
Feb. 24 (B.)	—Funeral . . . Fardingale
26	—All in the Wrong . Tippet
Mar. 14 (Br.)	—Fontainebleau . Lady Bull
21	—Midnight Hour . . Cicely
April 11	—Ways and Means Lady Dunder
May 16	—Modern Antiques Mrs. Cockletop
24 (B.)	—Liar Kitty
26	—Busybody Patch
28	—Belle's Stratagem . Kitty
June 4	—Highland Reel . . Moggy
9	—Way to Keep Him, Furnish
July 6 (Br.)	—Register Office . Margery
11	—Macbeth . . . Third Witch
Oct. 3	—Wonder Inis
10 (B.)	—Spoiled Child, Miss Pickle
21 (Br.)	—George Barnwell . . Lucy
24	—Conscious Lovers . Isabella
Dec. 22 (B.)	—Robinson Crusoe, Pantalina
1792.	
Jan. 26 (B.)	—Deaf Lover Maid
28	—Chapter of Accidents Warner
April 30 (Br.)	—Road to Ruin . . . Jenny
May 19 (B.)	—Follies of a Day, Marcelina
22	—Village Lawyer, Mrs. Scout
July 5 (Br.)	—He Wou'd be a Soldier Mrs. Wilkins
6	—Lying Valet, Mrs. Gadabout
7 (B.)	—Modern Antiques, Florence
11 (Br.)	—Jealous Wife . . . Toilet
23	—Duplicity . . . Mrs. Trip
27	—Comedy of Errors, Hostess

CHAPTER XIV.

MR. SOLLEE'S CHARLESTON COMPANY, 1794-6.

BOSTON PLAYERS ENGAGED FOR CHARLESTON—THEY APPEAR AT NEW-
PORT—CITY THEATRE, CHARLESTON—SOLLEE'S SEASON, 1795-6
—THE COMPANY AND THE PLAYS—THE MISSES WRIGHTEN—MRS.
POWNALL'S DEATH AND ITS CAUSE—HER PARTS.

WHEN the Boston Theatre Company disbanded in the Summer of 1795, Mr. Sollee, the proprietor of the City or Church Street Theatre at Charleston, engaged a number of the Boston players for his approaching Charleston season, including Mr. and Mrs. Jones, Mr. and Mrs. Collins, Messrs. Hipworth, Bartlett and Heely and Mrs. Hellyer. Besides these he had secured Mrs. Pownall and her two daughters, the Misses Wrighten; Mr. and Mrs. Turnbull, who had just arrived from London; Mr. and Mrs. Miller, of the Old American Company; and Mr. Patterson, a dancer. All these arrived at Charleston early in November. Mr. Watts, who was also engaged, had preceded them by a few days, and it was announced that Mr. and Mrs. King, also of the Old American Company, would join Mr. Sollee's forces at a later period. M. Audin, a French scene-painter, had also been secured; and Mr. Graupner, who subsequently gave his name to Mrs. Hellyer, was the leader of the orchestra. Mr. Turnbull aspired to be a poet and dramatist, filling the Charleston papers with his effusions and presenting a piece of his own for his benefit. Mr. Patter-

son died on the 11th of July, 1796, at the age of thirty-two. "As a dancer," one of the Charleston papers said, "he was equal, perhaps, to any in America, possessed commendable talents as a musical performer, and he was a man of an affectionate, honest mind." After leaving the Old American Company, Mrs. Pownall went to Boston, where she gave a concert on the 5th of October, 1795, at which she was assisted by her daughters, the Misses Wrighten, who had joined her after the death of their father, James Wrighten, in 1793. Miss M. A. Wrighten played the "Battle of Prague" on the pianoforte, and Miss C. Wrighten joined in trios with her mother and sister. Felix Pownall, a child only four years old, sang "Little Felix is my name," his first attempt at singing in public.

At this time there were two theatres in Charleston—the Charleston Theatre, built by Bignall and West in 1792, and the City or Church Street Theatre, which is generally identified with Harmony Hall, built for Godwin in 1786. In the Summer of 1794 the latter was occupied by the Placide troupe. It was then called the French Theatre. The performances were confined to pantomime, dancing and tumbling. It would be useless to give a complete list of the performances, but the names of a few of the pieces are printed herewith to indicate the character of the productions. One of these was a local skit representing a Revolutionary episode in Charleston history. In the "Deserter" Placide was *Montariel*, and Madame Placide *Jeannette*; Douvillier

PARTIAL LIST OF PLACIDE'S PIECES.

1794.

June 12—Deserter.

Two Game Keepers.

18—Jeannette.

Attack on Fort Moultrie.

July 21—Fusileer.

Le Devin Deritage.

Indian Heroine.

(Mad. Placide's benefit.)

Aug. 9—Statue Lover.

Genevieve of Brabant.

(Mr. Placide's benefit.)

Alexis, and Madame Douvillier *Louisa*; Val the *Old Lover*, and Madame Val *Alexis' Aunt*; Francisquy *Bertan*; Darville *Jean Lois*, and Spinacuta and Latte the *Soldiers*. These were the strolling pantomimists of the period, who appeared at intervals in all the leading cities from Boston to Charleston.

It was not until near the close of 1794 that the name City Theatre was given to Harmony Hall. The stage was then occupied

LIST OF PERFORMANCES.

1795.

- Jan. 3—Earl of Essex Jones
 10—Zara Hill
 Polly Honeycomb . . . Colman
 13—All in Good Humor . . . Oulton
 Provoked Husband . . . Vanbrugh
 Farm House Kemble
 31—Baroness of Bruchsal . Johnstone
 Virgin Unmasked . . . Fielding
 Feb. 14—Louis XVI Preston
 Farm House.
 18—Baroness of Bruchsal.
 Tristram Shandy . . . MacNally
 21—Oroonoko Southerne
 (Mr. Edgar's benefit.)

by a company of which Mr. Edgar was the head, and it is not improbable that Mr. Sollee was the manager. The company had played at Savannah during the Summer, where "*Tancred and Sigismunda*" and the "*Romp*" were produced on the 25th of September for Edgar's benefit. The Charleston repertory, like the two pieces played at Savannah,

was singularly incongruous. Mr. Edgar's tragedy parts, as in "*Zara*" and "*Oroonoko*," and some of the musical pieces and farces, as "*Polly Honeycomb*" and the "*Virgin Unmasked*," had already fallen into desuetude. The "*Baroness of Bruchsal*" had been played at the Haymarket in 1786 with the title of the "*Disbanded Officer*." It was taken from the German of Lessing, of whom the prologue to Mr. Johnstone's version declared:

His play's as much applauded at Vienna,
 As here the "*School for Scandal*" or "*Duenna*."

When the "*Baroness of Bruchsal*" was acted for the last time, on

the 18th of February, MacNally's bagatelle from Sterne's "Tristram Shandy" had its first production in America. It had not been well executed by the adapter, and, although it was kindly received in London, it had been condemned in Dublin. The only American production of the season was William Preston's tragedy, "Louis XVI." This play was printed in Philadelphia in 1794, and afterward acted in Boston in 1797 by Charles Powell's company at the Haymarket. The piece was played more than once in Charleston, the performance of the 14th of February being advertised as the last night of its production.

CHARLESTON CASTS—CITY THEATRE, 1795.

ALL IN GOOD HUMOR.

Bellamy Mr. Edgar
Chagrin Mr. Lewis
Cross Mr. Bernard
Robin Mr. Francis
Hairbrain Mr. Henderson
Servant Master C. Sully
Dorothy Mrs. Edgar
Mrs. Chagrin . . . Mrs. Davids

BARONESS OF BRUCHSAL.

Colonel Holtberg . . Mr. Edgar
Rout Mr. Henderson
Skatzenbuckle . . . Mr. Lewis
Bellair Mr. Bernard
Messenger . . . Mr. Thompson
Paul Wermans . . . Mr. Francis
Lisetta Mrs. Henderson

DEUCE IS IN HIM.

Colonel Tamper . . . Mr. Edgar
Major Belford . . . Mr. Henderson
Dr. Prattle Mr. Francis
Emily Mad. Spinacuta
Mad. Florival . Mrs. Henderson
Bell Mrs. Edgar

DOUGLAS.

Young Norval . . . Mr. Edgar
Glenalvon Mr. Lewis
Lord Randolph . . . Mr. Francis
Old Norval . . . Mr. Henderson
Anna Mrs. Henderson
Lady Randolph . . Mrs. Edgar

EARL OF ESSEX.

Rutland Mad. Spinacuta

FARM HOUSE.

Modely Mr. Edgar
Heartwell Mr. Francis
Shacklefigure . . . Mr. Lewis
Sir John English . . Mr. Bernard
Freehold Mr. Henderson
Flora Mrs. Edgar
Aura Mrs. Henderson

LOUIS XVI.

Marat } Mr. Edgar
Citizen }
Louis }
Robespierre } . Mr. Henderson
Cleri }
Orleans }
Lemoignon } . . . Mr. Lewis
Petron }
Gustin Mr. Brown
Dauphin Master Davids
Queen Mrs. Edgar
Princess Elizabeth, Mrs. Henderson
Princess Royal . Mad. Spinacuta

OROONOKO.

Oroonoko Mr. Edgar
Governor Mr. Henderson
Blanford Mr. Francis
Aboan } . . . Mr. Lewis
Captain Driver }
Planter Mr. Thompson

Widow Racket . . . Mrs. Edgar
Lucy Waldron . Mad. Spinacuta
Imoinda Mrs. Henderson

POLLY HONEYCOMB.

Honeycomb Mr. Lewis
Ledger Mr. Henderson
Scribble Mr. Edgar
Nurse Mrs. Edgar
Polly Mrs. Henderson

PROVOKED HUSBAND.

Lord Townly Mr. Edgar
Manly Mr. Henderson
Lady Grace . . . Mrs. Henderson
Lady Townly . . . Mrs. Edgar

TRISTRAM SHANDY.

Mr. Shandy Mr. Francis
Uncle Toby Mr. Lewis
Obadiah Mr. Henderson
Dr. Slop Mr. Francis
Corporal Trim . . . Mr. Edgar
Susannah Mrs. Edgar
Widow Wadman . Mrs. Henderson

ZARA.

Osman } Mr. Edgar
Lusignan }
Chailillon Mr. Lewis
Nerestan Mr. Henderson
Orastin Mr. Francis
Melidor Mr. Carey
Selima Mrs. Henderson
Zara Mrs. Edgar

Before the departure of the Boston contingent of Sollee's company, in the Autumn of 1795, it is not improbable that the players

LIST OF PERFORMANCES—*Newport.*

1795.
 July 22—Inkle and Yarico . . . Colman, Jr
 Village Lawyer . . . Macready
 Aug. 19—School for Scandal . . . Sheridan
 Seeing is Believing . . . Joddrell
 26—Such Things Are . Mrs. Inchbald
 Mayor of Garratt . . . Foote
 Sept. 2—Road to Ruin Holcroft
 Miller of Mansfield . . . Dodsley
 30—Mountaineers Colman, Jr
 Miss in Her Teens . . . Garrick
 Oct. 6—George Barnwell Lillo
 Village Lawyer.
 (Benefit of the poor.)

engaged for Charleston joined with other members of Powell's disbanded organization in giving a season at Newport. No casts were printed in the newspapers, but the "Mountaineers" was announced to be played "as performed at the Boston Theatre thirty-six consecutive nights," and on the last night of the season,

the 6th of October, Mr. Hipworth was underlined for a comic song. These two facts seem to establish the identity of the Newport players of 1795 with the company engaged for Charleston.

Mr. Sollee's season with the company that he transferred from Boston to Charleston began on the 10th of November, 1795, and lasted until the 3d of May, 1796. The company was then disbanded, some of the actors joining West's forces for the rest of the season at the Charleston Theatre. The list of performances comprised the popular pieces of the time in the Northern cities, the only original productions being an interlude written by Mr. Turnbull, with the title of the "Recruit," and pre-

LIST OF PERFORMANCES.

1795.
 Nov. 10—Every One Has His Fault
 Mrs. Inchbald
 Double Disguise . . . Mrs. Hook
 12—Dramatist Reynolds
 Poor Soldier O'Keefe
 14—Such Things Are . Mrs. Inchbald
 Romp Bickerstaff
 17—Every One Has His Fault.
 Romp.
 19—Jealous Wife Colman
 Barnaby Rattle Betterton
 21—Love in a Village . . . Bickerstaff
 Miss in Her Teens . . . Garrick
 24—Jew Cumberland
 Romp.

sented for his benefit, and a benefit offering by Mr. Audin, Jr., one of the scene-painters, called "The Apotheosis of Franklin," a spectacular pantomime in two acts and five scenes. The entire cast of "Every One Has His Fault," on the opening night, was new to Charleston; but only Miss Caroline Wrighten, the daughter and pupil of Mrs. Pownall, who played *Miss Wooburn*, made her first appearance on any stage. Mrs. Miller was seen the same evening as *Miss Dorothy Evergreen* in the after-piece. Mrs. Collins appeared on the 12th of November as *Marianne* in the "Dramatist." Miss Mary Wrighten's first appearance on any stage was on the 14th as *Priscilla Tomboy* in the "Romp." Mr. Fawcett, from the New York Theatre, appeared on the 19th as *Charles Oakly* in the "Jealous Wife." Mr. Chalmers, from the Philadelphia Company, was secured for a brief engagement, and made his entry as *Ranger* in the

- Nov. 26—*She Stoops to Conquer*. Goldsmith
Midnight Hour . . Mrs. Inchbald
28—*Highland Reel* . . . O'Keefe
Bon Ton Garrick
Dec. 9—*School for Scandal* . . Sheridan
Farmer O'Keefe
11—*Heigho for a Husband*. Waldron
Midnight Hour.
1796.
Jan. 1—*Robin Hood* MacNally
Miller of Mansfield . . Dodsley
4—*Heigho for a Husband*.
Purse Cross
7—*Suspicious Husband* . . Hoadly
Quaker Dibdin
9—*Beaux' Stratagem* . . . Farquhar
Village Lawyer . . . Macready
Feb. 1—*West Indian* . . . Cumberland
Lyar Foote
3—*Douglas* Home
Farmer.
10—*Busybody* Mrs. Centlivre
Peeping Tom of Coventry, O'Keefe
12—*Romeo and Juliet* . . Shakspeare
Agreeable Surprise . O'Keefe
(Mrs. Jones' benefit.)
15—*Mountaineers* . . . Colman, Jr
Barnaby Rattle.
16—*Young Quaker* . . . O'Keefe
Rosina Mrs. Brooke
(Mrs. Pownall's benefit.)
17—*Hamlet* Shakspeare
Agreeable Surprise.
18—*Mountaineers*.
Modern Antiques . . . O'Keefe
19—*Dramatist*.
No Song No Supper . . Hoare
22—*Richard III* Shakspeare
Purse.
(Mr. Chalmers' benefit.)
24—*Merchant of Venice* . . Shakspeare
Midnight Hour.
26—*Robin Hood*.
Catharine and Petruchio, Shakspeare
27—*Mountaineers*.
Catharine and Petruchio.

- Feb. 29—Suspicious Husband.
Ways and Means . . . Colman, Jr
- March 4—Fair Penitent Rowe
Quaker.
9—Robin Hood.
Love a la Mode Macklin
- 10—Notoriety Reynolds
Poor Soldier.
- 12—Orphan Otway
Recruit Turnbull
Deuce is in Him Colman
(Mr. Turnbull's benefit.)
- 15—Mountaineers.
High Life Below Stairs . Townley
(Mrs. Hellyer's benefit.)
- 17—Macbeth Shakspeare
Children in the Wood . . . Morton
(Mr. Jones' benefit.)
- 19—Lyar.
Children in the Wood.
- 23—Duenna Sheridan
Love a la Mode.
- 31—Natural Son Cumberland
Comus Milton
(Mr. Bartlett's benefit.)
- April 2—Road to Ruin Holcroft
Two Strings to Your Bow, Jephson
(Miss C. Wrihten's benefit.)
- 5—Bold Stroke for a Husband
Mrs. Cowley
True-Born Irishman . . . Macklin
(Mrs. Henderson's benefit.)
- 7—Recruiting Officer . . . Farquhar
Irish Tailor.
Miss in Her Teens.
(Mr. Collins' benefit.)
- 9—Critic Sheridan
Children in the Wood.
Apprentice Murphy
(Mr. Fawcett's benefit.)
- 12—West Indian.
Midas O'Hara
(Mr. and Mrs. Turnbull's benefit.)
- 14—She Stoops to Conquer.
Brave Irishman . . . T. Sheridan
(Mr. Patterson's benefit.)
- 16—Richard III.
Apotheosis of Franklin Audin, Jr
(Mr. Audin, Jr.'s, benefit.)

"Suspicious Husband" on the 7th of January, 1796. Mr. and Mrs. Henderson, who had played at the City Theatre the previous season, were also added to the company. When Miss C. Wrihten took her benefit, on the 2d of April, Mr. Pownall played *Harry Dornton* in the "Road to Ruin" "for that night only," and Mr. Bergman volunteered for *Ferdinand* in "Two Strings to Your Bow." Mr. Chalmers intended to present Boaden's "Fontainville Forest," and subsequently substituted the "Gamester," but owing to the fact that Mrs. Pownall was delivered of a daughter the morning previous, the "Dramatist" was played. When the season closed some of the performers remained in Charleston, but many of them returned to Boston. Among the features of Mr. Sollee's advertisements was an announcement that no person of color would be admitted to the theatre, by regulation of the Common Council.

The two new productions, April 19—Dramatist.
Turnbull's interlude, the "Re- Critic.
cruit," and the younger Audin's (Mr. Chalmers' benefit.)
pantomime, "Apotheosis of Frank- 22—Romp.
lin," deserve a few lines of descrip- Rosina.
tion. Mr. Turnbull's little piece Apotheosis of Franklin.
was only a military skit, in which (Mr. Audin's benefit.)
the author, in the title-role, was a 23—Son-in-Law O'Keefe
Scotch cobbler turned into a com- Midas.
edy recruit; but the pantomime Chrononhotonthologos . . . Carey
of the younger Audin was, per- (Watts and Heely's benefit.)
haps, the most ambitious attempt 26—Chapter of Accidents . . Miss Lee
yet made in this country in the way of Doctor and Apothecary . . . Cobb
scenic production. The ad- (Mr. Bergman's benefit.)
vertisements declared that nothing 30—Manager in Distress . . . Colman
like it was ever before performed My Grandmother Hoare
Gentle Shepherd Ramsay
(Mr. Henderson's benefit.)
May 3—Manager in Distress.
Inkle and Yarico . . . Colman, Jr
Doctor and Apothecary.

RECRUIT.	on this conti-	APOTHEOSIS OF FRANKLIN.
Sampson Mr. Turnbull	nent for the	Franklin Mr. Turnbull
Sergeant Mr. Bartlett	honor and dig-	Voltaire Mr. Bartlett
Drummer Mr. Henderson	nity of Ameri-	Shakspeare Mr. Heely
Nell Mrs. Turnbull	cans and to the	Newton Mr. Parsons
Polly Mrs. Hellyer		Houdon Mr. Collins
	glorious energies and virtues of Franklin.	Diard Mr. Watts
	The first scene represented the sculptor	Countryman Mr. Jones
	Houdon at work on the tomb of Franklin.	Envy Mr. Henderson
	The tomb itself, in marked contrast with the	Philosophy Miss M. WRIGHTEN
	modest slab that covers the grave of Ben-	Charon Mr. Fawcett
	jamin and Deborah Franklin, at Fifth and Arch Sts. in Philadelphia, was	Goddess of Fame Mast. Johnson
	adorned with two beautiful statues, one representing the United States	Clio Miss C. WRIGHTEN
	holding the American eagle in one hand, and in the other a shield and	Euterpe Mrs. Graupner
	buckler inscribed, <i>Unitale populoque Americano</i> ; the other the Goddess	

of Prudence holding a tablet inscribed, *Prudentia derexit eam*. The second act was in three scenes. The first scene represented a gloomy

PARTIAL CASTS—CITY THEATRE, 1795-6.

AGREEABLE SURPRISE.

Sir Felix Mr. Turnbull
Chicane Mr. Watts
Farmer Stump Mr. Heely
Laura Mrs. Hellyer

APPRENTICE.

Dick Mr. Fawcett
Wingate Mr. Watts
Gargle Mr. Heely
Scotchman Mr. Turnbull
Irishman Mr. Collins
Simon Mr. Jones
Charlotte Miss M. Wrighten

BARNABY BRITTLE.

Sir Peter Pride Mr. Collins
Clodpole Mr. Turnbull
Lady Pride Mrs. Miller
Mrs. Brittle Mrs. Jones

BOLD STROKE FOR A HUSBAND.

Don Julio Mr. Chalmers
Don Carlos Mr. Collins
Don Caesar Mr. Turnbull
Don Vincentio Mr. Jones
Don Garcia Mr. Bartlett
Gaspar Mr. Henderson
Vasquez Mr. Heely
Pedro Mr. Watts
Olivia Mrs. Henderson
Victoria Miss M. Wrighten
Laura Miss C. Wrighten
Marcella Mrs. Hellyer
Minette Mrs. Collins
Sancha Mrs. Turnbull

BUSYBODY.

Marplot Mr. Chalmers
Sir Jealous Mr. Turnbull
Whisper Mr. Fawcett
Miranda Mrs. Jones
Isabinda Miss M. Wrighten
Scentwell Mrs. Hellyer
Patch Mrs. Collins

CATHARINE AND PETRUCHIO.

Petruchio Mr. Chalmers
Bianca Mrs. Hellyer
Curtis Mrs. Turnbull

CHILDREN IN THE WOOD.

Walter Mr. Jones
Sir Rowland Mr. Turnbull
Apathy Mr. Henderson
Gabriel Mr. Fawcett
Oliver Mr. Watts
Lord Alford Mr. Collins
Josephine Miss M. Wrighten
Winifred Mrs. Turnbull
Lady Alford Miss C. Wrighten

COMUS.

Comus Mr. Chalmers
Attendant Spirit Mr. Fawcett
Elder Brother Mr. Turnbull
Pastoral Nymph Mrs. Hellyer
Bacchant Miss M. Wrighten
Lady Miss C. Wrighten

CRITIC.

Puff Mr. Chalmers
Plagiarist } Mr. Turnbull
Leicester }
Sneer Mr. Fawcett
Page Mr. Bartlett
Hatton Mr. Watts
Don Whiskerados Mr. Jones
Mrs. Dangle Mrs. Turnbull
Tillourina Mrs. Jones

DEUCE IS THE HIT.

Col. Temper Mr. Chalmers
Maj. Bedford Mr. Collins
Dr. Pattle Mr. Jones
Foriv Miss M. Wrighten
Emily Miss C. Wrighten

DOUBLE DISGUISE.

Lord Hartwell Mr. Hipworth
Sir Richard Mr. Turnbull
Tinsel Mr. Jones
Sam Mr. Miller
Emily Miss C. Wrighten
Dorothy Mrs. Miller
Rose Mrs. Pownall

DRAMATIST.

Vapid Mr. Chalmers
Scratch Mr. Turnbull

Neville Mr. Bartlett
Ennui Mr. Collins
Florville Mr. Jones
Louisa Mrs. Jones
Lady Waitfort Mrs. Miller
Letty Mrs. Hellyer
Marianne Mrs. Collins

EVERY ONE HAS HIS FAULT.

Lord Norland Mr. Turnbull
Sir Robert Mr. Hipworth
Solus Mr. Jones
Harmony Mr. Collins
Placid Mr. Bartlett
Irwin Mr. Patterson
Hammond Mr. Heely
Porter Mr. Miller
Edward Mrs. Hellyer
Lady Eleanor Mrs. Jones
Mrs. Placid Mrs. Pownall
Miss Spinster Mrs. Turnbull
Miss Wooburn, Miss C. Wrighten

FAIR PENITENT.

Horatio Mr. Chalmers
Sioilo Mr. Turnbull
Altamont Mr. Fawcett
Rossino Mr. Bartlett
Lothario Mr. Collins
Calist Mrs. Henderson
Lucilla Mrs. Hellyer
Lavinia Miss C. Wrighten

GENTLE SHEPHERD.

Patie Miss M. Wrighten
Roger Mr. Collins
Sir William Mr. Watts
Baudy Mr. Turnbull
Gland Mr. Henderson
Peggy Miss C. Wrighten
Jenny Mrs. Henderson
Mause Mrs. Turnbull
Madge Mrs. Jones

HAMLET.

Hamlet Mr. Chalmers
Horatio Mr. Turnbull
Laertes Mr. Fawcett
Ghost Mr. Watts

cavern, through which were seen the river Styx and the banks of the Stygian lake. Charon was in his boat, ready to convey Franklin to

PARTIAL CASTS—CITY THEATRE, 1795-6.

Gravedigger . . . Mr. Henderson
Ophelia . . . Miss C. Wrighten
Player Queen . . . Mrs. Turnbull

HEIGHO FOR A HUSBAND.

Fairlove Mr. Collins
Rackrent Mr. Turnbull
Squire Edward . . . Mr. Fawcett
Timothy Mr. Jones
Player Mr. Heely
William Mr. Miller
Charlotte . . . Miss C. Wrighten
Maria Mrs. Collins
Mrs. Milclack . . . Mrs. Miller
Chambermaid . . . Mrs. Hellyer

HIGH LIFE BELOW STAIRS.

Lovel Mr. Henderson
Sir Harry Mr. Bartlett
Philip Mr. Turnbull
Tom Mr. Watts
Lord Duke Mr. Jones
Lady Charlotte . Mrs. Henderson
Kitty Mrs. Hellyer
Chloe Master Johnson

INKLE AND YARICO.

Inkle Mr. Fawcett
Medium Mr. Henderson
Curry Mr. Watts
Campley Mr. Collins
Yarico Miss C. Wrighten
Wowaki Miss M. Wrighten

IRISH TAILOR.

Betty Mrs. Graupner

JEALOUS WIFE.

Major Oakly . . . Mr. Turnbull
Sir Harry Beagle . . Mr. Jones
Lord Trinket . . . Mr. Bartlett
Captain O'Cutter . . Mr. Collins
Charles Oakly . . . Mr. Fawcett
Lady Freeloze . . . Mrs. Miller
Harriet Miss C. Wrighten
Toilet Mrs. Hellyer

JEW.

Sir Stephen Mr. Turnbull
Charles Ratcliffe . . Mr. Collins

Frederick Mr. Fawcett
Saunders Mr. Bartlett
Jabel Mr. Jones
Eliza Mrs. Jones
Mrs. Ratcliffe . . . Mrs. Turnbull
Dorcas Mrs. Miller

LOVE A LA MODE.

Sir Archy Mr. Turnbull
Sir Callaghan . . . Mr. Collins
Mordecai Mr. Bartlett
Sir Theodore . . . Mr. Heely
Squire Groom . . . Mr. Chalmers
Charlotte Mrs. Hellyer

LOVE IN A VILLAGE.

Woodcock Mr. Turnbull
Sir William Mr. Heely
Eustace Mr. Bartlett
Footman Mr. Watts
Lucinda Miss C. Wrighten
Madge Mrs. Hellyer
Deborah Mrs. Miller

LYAR.

Young Wilding . . Mr. Chalmers
Old Wilding . . . Mr. Turnbull
Papillion Mr. Jones
Miss Godfrey . . . Mrs. Hellyer
Miss Grantham . Miss C. Wrighten

MACBETH.

Macbeth Mr. Chalmers
Macduff Mr. Collins
Banquo Mr. Fawcett
Duncan Mr. Turnbull
Malcolm Mr. Bartlett
Fleance Mrs. Hellyer
Singing Witch . Miss C. Wrighten
Hecate Miss M. Wrighten
Lady Macbeth . . . Mrs. Jones

MERCHANT OF VENICE.

Shylock Mr. Chalmers
Antonio Mr. Turnbull
Duke Mr. Watts
Gratiano Mr. Fawcett
Gobbo Mr. Henderson
Portia Mrs. Henderson
Nerissa Miss M. Wrighten

MIDAS.

Jupiter Mr. Fawcett
Juno Miss M. Wrighten
Silenos Mr. Henderson
Dametas Mr. Turnbull
Daphne Miss C. Wrighten
Mysis Mrs. Turnbull
Nysa Mrs. Graupner

MIDNIGHT HOUR.

General Mr. Turnbull
Marquis Mr. Fawcett
Matthias Mr. Watts
Cicely Mrs. Turnbull
Julia Miss M. Wrighten

MISS IN HER TEENS.

Puff Mr. Turnbull
Jasper Mr. Watts
Tag Mrs. Jones

MODERN ANTIQUES.

Cockletope Mr. Turnbull
Joey Mr. Watts
Frank Mr. Henderson
Mrs. Cockletope . Miss M. Wrighten
Mrs. Camomille . . Mrs. Miller
Flounce Mrs. Hellyer
Betty Mrs. Turnbull

MOUNTAINEERS.

Octavian Mr. Chalmers
Violet Mr. Fawcett
Roque Mr. Watts
Muley Mr. Turnbull
Lope Toche . . . Mr. Henderson
Zorayda Miss C. Wrighten
Floranthe Miss M. Wrighten
Agnes Mrs. Hellyer

MY GRANDMOTHER.

Sir Matthew Medley, Mr. Turnbull
Vapour Mr. Fawcett
Woodley Mr. Collins
Gossip Mr. Jones
Souffrance Mr. Watts
Florella Miss M. Wrighten
Charlotte Miss C. Wrighten

the Elysian Fields. When Elysium was revealed, the Goddess of Fame descended and proclaimed the virtues of Franklin, who was then conducted by Philosophy to the abodes of Peace, where Diogenes, the Cynic, introduced him to all the wise and learned men who inhabit the abodes of eternal rest. The last scene represented the Temple of Memory adorned with the statues and busts of all the deceased philosophers, poets and patriots who had gone before Franklin to the

PARTIAL CASTS—CITY THEATRE, 1795-6.

NATURAL SON.

Jack Hastings . . . Mr. Chalmers
Sir Jeffrey Latimer . Mr. Turnbull
Rueful Mr. Fawcett
David Mr. Watts
Mrs. Phoebe Latimer

Mrs. Henderson

Penelope Mrs. Hellyer
Lady Paragon . . . Mrs. Jones

NO SONG NO SUPPER.

Endless Mr. Watts
Thomas Mr. Heely
Crop Mr. Turnbull
Louisa Miss C. Wrighten
Nelly Mrs. Miller
Margaretta . . Miss M. Wrighten

NOTORIETY.

Nominal Mr. Chalmers
Colonel Hubbub . . Mr. Jones
Sir Andrew Acid . Mr. Turnbull
Clairville Mr. Fawcett
Lord Jargon . . . Mr. Bartlett
Saunter Mr. Heely
James Mr. Henderson
Blunder O'Whack . Mr. Collins
Honorio . . . Miss C. Wrighten
Lady Acid . . . Mrs. Hellyer
Sophia Strangeways . Mrs. Collins

ORPHAN.

Chamont Mr. Chalmers
Polydore Mr. Collins
Castalio Mr. Fawcett
Page Mrs. Hellyer
Ernesto Mr. Bartlett
Acasto Mr. Turnbull

Monimla . . . Miss C. Wrighten
Serina Miss M. Wrighten

PEEPING TOM OF COVENTRY.

Peeping Tom . . . Mr. Jones
Mayor Mr. Turnbull
Harold Mr. Collins
Count Lewis . . . Mr. Bartlett
Crazy Mr. Henderson
Earl Mercia . . . Mr. Heely
Lady Godiva . . . Mrs. Hellyer
Mayoress Mrs. Miller
Emma Miss C. Wrighten

POOR SOLDIER.

Fitzroy Mr. Collins
Father Luke . . . Mr. Turnbull
Bagatelle Mr. Miller
Norah Mrs. Hellyer

PURSE.

Will Steady Mr. Jones
General Mr. Turnbull
Theodore Mr. Fawcett
Edmund Mr. Bartlett
Page Master Johnson
James Mr. Heely

QUAKER.

Easy Mr. Watts
Cicely Mrs. Miller
Gillian Mrs. Hellyer

RECRUITING OFFICER.

Capt. Plume . . . Mr. Chalmers
Capt. Brazen . . . Mr. Jones
Balance Mr. Turnbull
Worthy Mr. Bartlett

Bullock Mr. Henderson
Constable Mr. Fawcett
Sergeant Kite . . . Mr. Collins
Sylvia Miss M. Wrighten
Melinda Mrs. Graupner
Rose Mrs. Henderson

RICHARD III.

Richard Mr. Chalmers
Richmond Mr. Collins
King Henry . . . Mr. Turnbull
Buckingham . . . Mr. Fawcett
Prince of Wales, Miss M. Wrighten
Duke of York . . Mrs. Hellyer
Stanley Mr. Watts
Oxford Mr. Miller
Lord Mayor . . Mr. Henderson
Duchess Mrs. Turnbull
Lady Anne . . Miss C. Wrighten

ROAD TO RUIN.

Goldfinch Mr. Chalmers
Dornton Mr. Turnbull
Sulky Mr. Henderson
Harry Dornton . . Mr. Pownall
Widow Warren . . Mrs. Hellyer
Jenny Miss M. Wrighten
Sophia Miss C. Wrighten
Mrs. Ledger . . . Mrs. Turnbull

ROBIN HOOD.

Robin Hood . . . Mr. Chalmers
Little John . . . Mr. Turnbull
Scarlet Mr. Fawcett
Allen-a-Dale . . . Mr. Bartlett
Ruttekinn Mr. Jones
Fitzherbert . . . Mr. Collins
Edwin Mr. Bergman
Stella Miss C. Wrighten

Elysium beyond. As the curtain fell, Franklin's statue was placed on a vacant pedestal facing that of Sir Isaac Newton. As an early attempt at the spectacular, this outline is interesting. Between the production of the "Recruit," on the 12th of March, and the "Apotheosis of Franklin," on the 16th of April, Mrs. Hellyer, the *Polly* of the former, became Mrs. Graupner, the *Euterpe* of the other.

As was customary at that time, nearly all the casts were printed

PARTIAL CASTS—CITY THEATRE, 1795-6.

Annette . . . Miss M. Wrighten
Angelina . . . Mrs. Hellyer

ROMEO AND JULIET.

Romeo . . . Mr. Chalmers
Friar Laurence . . Mr. Turnbull
Paris . . . Mr. Fawcett
Benvolio . . . Mr. Bartlett
Capulet . . . Mr. Watts
Montagu . . . Mr. Heely
Apothecary . . . Mr. Jones
Peter . . . Mr. Henderson
Juliet . . . Mrs. Jones
Lady Capulet . . Mrs. Turnbull
Nurse . . . Mrs. Miller

ROMP.

Barnacle . . . Mr. Turnbull
Old Cockney . . . Mr. Heely
Dick . . . Mr. Miller
Penelope . . . Mrs. Collins
Priscilla . . . Miss M. Wrighten

ROSINA.

Belville . . . Mr. Collins
Capt. Belville . . Mr. Bartlett
William . . . Mr. Jones
Dorcas . . . Mrs. Miller
Rosina . . . Mrs. Hellyer

SHE STOOPS TO CONQUER.

Hardcastle . . . Mr. Turnbull
Diggory . . . Mr. Watts
Jeremy . . . Mr. Miller
Miss Hardcastle . Miss M. Wrighten
Miss Neville . Miss C. Wrighten
Mrs. Hardcastle . . Mrs. Miller

SON-IN-LAW.

Old Cranky . . . Mr. Watts
Idle . . . Mr. Henderson
Vinegar . . . Mr. Heely
Orator Mum . . . Mr. Parsons
Cecilia . . . Mrs. Hellyer
Dolce . . . Mrs. Turnbull

SUCH THINGS ARE.

Twineall . . . Mr. Jones
Sultan . . . Mr. Collins
Sir Luke Tremor . Mr. Turnbull
Zedan . . . Mr. Heely
Elvius . . . Mr. Bartlett
Aurella . . . Miss C. Wrighten
Female Prisoner . . Mrs. Jones

SUSPICIOUS HUSBAND.

Ranger . . . Mr. Chalmers
Strickland . . . Mr. Turnbull
Frankly . . . Mr. Fawcett
Tester . . . Mr. Watts
Clarinda . . . Mrs. Jones
Jacintha . . . Miss M. Wrighten
Landlady . . . Mrs. Turnbull

TRUE-BORN IRISHMAN.

Delany . . . Mr. Collins
Mushroom . . . Mr. Bartlett
Counsellor . . . Mr. Fawcett
Maj. Gamble . . . Mr. Turnbull
John . . . Mr. Watts
Lady Kinnegad . . Mrs. Hellyer
Lady Bab . . . Mrs. Turnbull
Mrs. Gazette . Miss C. Wrighten
Kitty Farrell . . Mrs. Henderson

TWO STRINGS TO YOUR BOW.

Don Pedro . . . Mr. Watts
Don Sancho . . . Mr. Heely
Octavio . . . Mr. Bartlett
Ferdinand . . . M. Bergman
Borachio . . . Mr. Turnbull
Lazarillo . . . Mr. Jones
Donna Clara . Miss M. Wrighten
Leonora . . . Miss C. Wrighten
Maid . . . Mrs. Turnbull

WEST INDIAN.

Belcour . . . Mr. Chalmers
Stockwell . . . Mr. Turnbull
Charles Dudley . . Mr. Fawcett
Fulmer . . . Mr. Watts
Louisa Dudley, Miss C. Wrighten
Lady Rusport . . Mrs. Miller
Charlotte . . . Mrs. Jones
Mrs. Fulmer . . Mrs. Turnbull
Lucy . . . Mrs. Collins

YOUNG QUAKER.

Young Sadboy . . Mr. Chalmers
Chronicle . . . Mr. Turnbull
Capt. Ambush . . Mr. Fawcett
Spatterdash . . . Mr. Collins
Shadrach . . . Mr. Miller
Old Sadboy . . . Mr. Watts
Lounge . . . Mr. Heely
Goliath . . . Master Johnson
Clod . . . Mr. Jones
Dinah Primrose, Miss C. Wrighten
Judith . . . Mrs. Hellyer
Araminta . . . Miss M. Wrighten
Mrs. Millefleur . . Mrs. Turnbull
Lady Rouncival . . Mrs. Miller

in the newspapers ; but, as a rule, they were devoid of interest, and no attempt has been made to preserve them, except so far as they illustrate dramatic development in the South. The Boston contingent was in Charleston only what it had been in Boston—Jones, Collins, Bartlett and Heely, Mrs. Jones and Mrs. Collins having many of the parts they had previously played. Their new parts of importance are noted. Mrs. Hellyer, or Mrs. Graupner as she was called before the season closed, is treated in the same way. The parts of Mr. Hipworth, Mr. Patterson and Mrs. Pownall in these pieces are reserved for a *résumé* of their work, as they died during the Summer of 1796. The most interesting feature of these casts is the prominence that was given to the Wrighten twin sisters, Miss C. Wrighten being apparently the better actress and Miss M. Wrighten the better singer. Another feature was the fact that the Boston contingent, outside of Jones in low comedy and Collins in Irishmen, was subordinate to the New York and Philadelphia actors. Mr. Hipworth, who had been engaged for the lead in high comedy, was soon supplanted by Mr. Chalmers, but Mrs. Jones was accorded two great Shakspearean parts, *Juliet* and *Lady Macbeth*. There were some attempts at dramatic criticism in the Charleston papers early in the season. Mrs. Pownall as *Rosetta* in "Love in a Village" was pronounced perfection, her songs being given "in a style far superior to anything ever heard in this city before." It was said of Miss C. Wrighten that as *Lucinda* she was animated and improves fast. Mr. Hipworth was less fortunate, his *Young Meadows* being declared "at war with propriety." When Miss M. Wrighten made her *debut* as *Priscilla Tomboy* in the "Romp," she, too, was unkindly treated by one of the critics. On her second appearance in the part, another critic said her improvement was rapid

and visible, and that her efforts to please were crowned with deserved applause. "Where was, then," he asked, "the would-be critic, who with feeble and malignant pen attempted to write this young lady down on her first night?" Mr. Jones as *Watty* was described as admirable. In the "Jew" Mr. Fawcett was accorded much discriminating praise as *Frederick*. In the scene with *Mrs. Ratcliffe*, *Eliza* and *Charles*, his acting was described as tender, animated and correct. His person, voice and action, it was said, were manly, and his walk graceful. The critic thought his *forte* was tragedy and sentimental comedy. Others in the cast were described in a word. Mr. Collins as *Charles* was excellent, Mr. Turnbull as *Sir Stephen* very well, Mrs. Jones as *Eliza* charming, Mrs. Turnbull as *Mrs. Ratcliffe* good, and Mrs. Miller as *Dorcas* at home. Mr. Hipworth, who seems to have been entirely out of place in Sollee's company, seceded early in February, 1796, and joined West's forces at the Charleston Theatre on the 15th, the opening night, playing *Jaffier* in "Venice Preserved" to the *Pierre* of Mr. J. West. After the close of Mr. Sollee's season at the City Theatre, Mr. Godwin, whose name has frequently occurred in this history, made his reappearance in Charleston after an absence of ten years as *Lovegold* in "Miser," for the "benefit of the sufferers by the late fire." An occasional address descriptive of the fire was spoken by Mrs. Pownall, who played *Lappet* with her daughter, Miss M. Wrighten, as *Harriet*. Mr. J. West was

LIST OF PERFORMANCES—*Godwin*.

1796.

June 28—*Miser* Fielding
Old Soldier.

(For Sufferers by the late Fire.)

30—*Miller of Mansfield* . . Dodsley

Farmer O'Keefe

Laborers' Return.

July 2—*Farmer*.

American Heroine.

4—*Poor Soldier* O'Keefe

Apotheosis of Franklin. Audin, Jr

9—*Duenna* Sheridan

French Vauxhall Gardens.

12—*Inkle and Yarico* . . Colman, Jr

French Vauxhall Gardens.

Frederick, and Mrs. J. West *Marianne*. The rest of the cast comprised Nelson as *Ramilie*, Collins as *Clerimont*, Sully as *Decoy*, Master Duport as *Sattin*, J. Jones as *James*, and Mrs. Miller as *Wheedle*. The pantomime was given by the Placide troupe. Godwin's parts at this time were the *Miller* in the "Miller of Mansfield," *Father Luke* in the "Poor Soldier," and *Don Jerome* in the "Duenna." He also personated *Old Charon* in young Audin's pantomime, in which Mr. Placide was seen as *Franklin*. This brief season in Charleston closed Mr. Godwin's career as a strolling player.

The appearances of Mrs. Pownall and her two daughters in these performances led to unexpected results. This great actress had

MRS. POWNALL'S AMERICAN PARTS.

All in the Wrong	Lady Restless
Animal Magnetism	Lisette
Beaux' Stratagem	Cherry
Beggar's Opera	Lucy
Bold Stroke for a Husband	Minette
Chapter of Accidents	Bridget
Child of Nature	Marchioness
Country Girl	Lucy
Demolition of the Bastile	Matilda
Deserter	Jenny
Duenna	Louisa
English Merchant	Molly
Every One Has His Fault	Mrs. Placid
Farmer	Betty Blackberry
Gentle Shepherd	Peggy
Haunted Tower	Lady Elinor
Heigho for a Husband	Dorothy
Heiress	Miss Alten
Jealous Wife	Mrs. Oakly
Know Your Own Mind	Mad. Larouge
Liberty Restored	Paulina
Lionel and Clarissa	Clarissa
Love in a Camp	Norah
Love in a Village	Madge
Love's Frailties	Nannette
Maid of the Mill	Patty

been a singularly obliging performer as a member of the Old American Company. She not only played the old ladies of comedy whenever she was asked to do so, but she yielded many of the singing roles in which her supremacy was established. This obliging disposition led her to support Godwin's ill-considered undertaking, and besides *Lappet* in the "Miser" she appeared during the engagement as *Betty Blackberry* in the "Farmer," and *Clara* in the "Duenna." She also placed the services of her daughters at Godwin's disposal, Miss M.

Wrighten being *Molly Maybush* in the "Farmer" as well as *Wow-ski* in "Inkle and Yarico" with Miss C. Wrighten as *Yarico*. Miss C. Wrighten was also *Louisa* both in the "Farmer" and the "Duenna." Caroline Wrighten was thus brought into contact with Alexander Placide, the strolling pantomimist and tumbler from Sadler's Wells, who appeared as *Bagatelle* in the "Poor Soldier" and as *Lucas* in the "Bird Catcher" and in other pantomimes. Subsequently Mrs. Pownall and her daughters appeared at the Charleston Theatre in an opera called the "Caravan of Cairo," for the benefit of M. Douvillier, a French pantomimist, and at a musical festival given on the 16th of June, in which Mrs. Pownall sang the soprano solos in the "Stabat Mater," and the Misses Wrighten were in the chorus. On the 1st of August, 1796, Mrs. Pownall was advertised to sing at Williams' Long Room on the 4th for the

Midas	Daphne
Midnight Hour	Flora
Needs Must	Marianne
No Song No Supper	Dorothy
Padlock	Leonora
Poor Soldier	{ Norah
	{ Kathleen
Prize	Caroline
Rival Candidates	Jenny
Road to Ruin	Widow Warren
Robin Hood	{ Angelina
	{ Clarinda
Rosina	Phœbe
School for Greybeards	Rachel
Such Things Are	Lady Tremor
Sultan	Ismene
Three Weeks After Marriage	Dimitry
Waterman	Mrs. Bundle
Wedding Ring	Lisetta
Which is the Man?	Kitty
Wild Oats	Jane
World in a Village	Mrs. Alebut
Young Quaker	Pink

City Theatre, Charleston.

Agreeable Surprise	Cowslip
Catharine and Petruchio	Catharine
Comus	Euphrosyne
Double Disguise	Rose
Every One Has His Fault	Mrs. Placid
Hamlet	Queen
Heigho for a Husband	Dorothy
Jealous Wife	Mrs. Oakly
Love in a Village	Rosetta
Midnight Hour	Flora
No Song No Supper	Dorothy
Peeping Tom of Coventry	Maud
Poor Soldier	Kathleen
Purse	Sally
Quaker	Floretta
Richard III	Queen Elizabeth
Robin Hood	Clarinda
Rosina	Phœbe
Such Things Are	Lady Tremor
Suspicious Husband	Mrs. Strickland
True-born Irishman	Mrs. Diggory
Young Quaker	Pink

last time in America, but on the morning of the concert she printed a card in the newspapers, in which she said "that from an unforeseen and unnatural change which has taken place in her family she is rendered totally incapable of appearing this evening; she, therefore, declines giving the entertainment at Williams' and requests those persons who have bought tickets to return them to her at Mr. Rogers' in Broad Street and receive their money." The unforeseen and unnatural event in Mrs. Pownall's family was the elopement of her daughter, Caroline WRIGHTEN, with Alexander Placide. As Mrs. Placide this young woman became a distinguished actress on the Southern stage, and she was the mother of the celebrated Placide family of actors. Up to this time, however, there had been a Madame Placide who played *Rosetta* in the "Bird Catcher" to Placide's *Lucas* as late as the opening night of Godwin's brief season, and appeared in most of the pantomimes. The name of this Mrs. Placide is found in conjunction with that of Mr. Placide during his whole previous career. The effect of the elopement upon Mrs. Pownall was completely to prostrate her, the shock proving so severe that she died on the 11th of August, only eight days afterward, it was said, of a broken heart. Although this distinguished actress had made her London *debut* under the name of Mrs. WRIGHTEN as early as 1770, she was, according to the obituary notices in the Charleston papers, only in her fortieth year at the time of her death.

CHAPTER XV.

THE BOSTON THEATRE, 1796.

MR. AND MRS. WILLIAMSON—COLONEL TYLER'S MANAGEMENT—THE PRODUCTIONS AND CASTS—"TRAVELLER RETURNED"—A CONTROVERSY OVER THE AMERICAN COMEDY—THE SEASON A FAILURE—A WORD ABOUT THE RETIRING PLAYERS.

SOME time before the Old American Company took its departure from Boston two distinguished English players arrived under engagement for the Boston Theatre. These were John Brown Williamson, for many years a favorite actor at the Haymarket, London, and his wife, better known in theatrical history as Miss Fontenelle, the original *Molly McGilpin* in the "Highland Reel." Williamson might have had a brilliant and prosperous career in America had it not been for his unfortunate habit of undervaluing everything American and of promoting dissensions in which he was in no way concerned. His manners were as offensive as his language was impertinent. "We remember," Dunlap wrote, "hearing Williamson, with all the swelling port of *My Lord Duke*, tell Hodgkinson that Tyler, the Yankee manager, had run away, and then thank heaven he was not a regular-bred manager." In the quarrels between Hodgkinson and Hallam, Williamson stimulated Hodgkinson in his hostility to his partner for no other reason than that Hodgkinson was by training an English actor. The result of this narrow and meddlesome spirit was that while William-

son became the manager of the Boston Theatre, after his first season, he failed in the management through a want of co-operation and support from the stockholders.

Mr. Williamson, who was the son of a London saddler but was announced as from Edinburgh, made his first appearance at the Hay-

MR. WILLIAMSON'S HAYMARKET PARTS.

1783.	
June 6—	Hamlet Hamlet
Aug. 12—	Birthday Don Frederick
19—	Lawyer Charles Powys
1785.	
July 19—	Young Quaker . . Capt. Ambush
1786.	
July 8—	Mogul Tale Mogul
11—	I'll Tell You What
	Sir George Euston
13—	Conscious Lovers Bevil
Aug. 12—	Siege of Curzola . . . Frederick
28—	Peep Behind the Curtain . Mervin
1787.	
May 25—	Much Ado about Nothing, Claudio
June 14—	English Merchant, Lord Falbridge
18—	Separate Maintenance
	Lord Newberry
July 27—	Merchant of Venice . . Shylock
Aug. 28—	Sir John Cockle at Court . King
29—	Jane Shore Gloster
1788.	
July 10—	Ways and Means Scruple
24—	Beaux' Stratagem . . . Aimwell
1789.	
May 18—	English Merchant
	Sir William Douglas
21—	Quality Binding Lovel
	Spanish Friar Lorenzo
25—	Miser Frederick
	Half an Hour After Supper
	Bentley
June 1—	Hamlet Ghost
July 15—	Married Man Dorimont
30—	Constant Couple . Col. Standard

market, London, June 6th, 1783, as *Hamlet*. He was not seen again until the 12th of August, when he appeared in the humble part of *Don Frederick* in O'Keefe's "Birthday." On the 19th he played *Charles Powys* in the "Lawyer," after which I do not find his name in the Haymarket bills until July 19th, 1785, when he was *Captain Ambush* in the "Young Quaker." This was not a very auspicious beginning, it must be confessed; but in 1786 he was able to assert his rank as the principal tragedian in a theatre "where tragedy was not the order of the day, and a kind of stiff, handsome 'walking gentleman' of comedy." This criticism, coming from Dunlap, who thoroughly disliked him, not without reason, must be taken with some grains

of allowance. This view of his acting was supported, however, by an English critic as late in his London career as 1791, who said of Williamson's *King* in the "Battle of Hexham" that he "was upright and as little royal as ever." Between his first appearance at the Haymarket in 1783 and his return near the close of the season of 1785 Williamson had a trial at Bath, where he made his first appearance as *Hamlet* on October 9th, 1783, and appeared on the 23d as *Bellair* in "More Ways Than One." Mr. Benson took his place at the Haymarket in 1793.

Miss Fontenelle, now Mrs. Williamson, had sprung into favor on the London boards at a single bound. Before her first appearance

MISS FONTENELLE'S ENGLISH PARTS.

Covent Garden.

1788.

Nov. 6—Highland Reel . Moggy McGilpin

1789.

Feb. 3—Toy Sophia

Mar. 3—Beggar's Opera . . . Macheath

April 24—Cries of London and Dublin

Mlle. D'Epingle

May 2—Sultan Roxalana

Romp Priscilla Tomboy

Haymarket.

1790.

June 17—Follies of a Day Page

22—Merchant of Venice . . . Nerissa

28—Inkle and Yarico Wowski

29—Gretna Green Miss Plumb

July 16—New Spain Flora

28—Farm House Aura

Aug. 25—Who's the Dupe? . . . Charlotte

1790.

June 15—Battle of Hexham . La Varenne

18—Ways and Means Random

July 12—Spanish Barber Almaviva

Aug. 11—Child of Nature Marquis

1791.

June 30—Henry V King Henry

July 22—Two to One Young Townly

26—She Wou'd and She Wou'd Not

Octavio

30—Surrender of Calais, King Edward

1792.

Aug. 23—Cross Partners, George Cleveland

at Covent Garden, November 6th, 1788, as *Moggy McGilpin* in the original production of the "Highland Reel," it was announced that she had never trod a stage, and in the prologue to the comedy she was alluded to as "Priscilla Tomboy of Cheapside." On the occasion of her *debut* she distinguished herself by a greater flow of animal spirits than any heroine ever exhibited before. "She appears to have a good

LIST OF PRODUCTIONS.

1796.

Jan. 25—Othello Shakspeare
Spoiled Child Bickerstaff
27—Every One Has His Fault
Mrs. Inchbald
Romp Bickerstaff

Feb. 2—Mountaineers Colman, Jr
Old Maid Murphy
3—She Stoops to Conquer, Goldsmith
Mock Doctor Fielding
5—Mountaineers.
Old Maid.
8—Gamester Moore
Spoiled Child.
10—Foundling Moore
Virgin Unmasked Fielding
12—Love in a Village Bickerstaff
Deuce is in Him Colman
15—Jew Cumberland
Crotchet Lodge Hurlstone
17—George Barnwell Lillo
Lying Valet Garrick
19—Mountaineers.
True-Born Irishman Macklin
22—Every One Has His Fault.
Wrangling Lovers Lyon
Monody to the Chiefs.
24—Love in a Village.
High Life Below Stairs Townley
27—Brothers (Shipwreck), Cumberland
Prize Hoare
29—Mountaineers.
Devil to Pay Coffey

March 2—Child of Nature Mrs. Inchbald
True-Born Irishman.
4—Wild Oats O'Keefe
All the World's a Stage Jackman
7—Mountaineers.
Miller of Mansfield Dodsley
9—Traveller Returned.
Prize.

- Mar. 11—Traveller Returned.
Romp.
14—Jew.
Oscar and Malvina.
16—Brothers.
Oscar and Malvina.
18—First Love Cumberland
Oscar and Malvina.
21—Child of Nature.
Oscar and Malvina.
23—Bank Note Macready
Quaker Dibdin
24—Crotchet Lodge.
Oscar and Malvina.
28—Spoiled Child.
Romp.
Oscar and Malvina.
(Mrs. Williamson's benefit.)
30—Romeo and Juliet . . . Shakspeare
Midás O'Hara
(Mr. S. Powell's benefit.)
- April 1—Recess.
Peep Behind the Curtain . Garrick
Orpheus.
(Mrs. Harper's benefit.)
4—Seduction Holcroft
Prisoner at Large . . . O'Keefe
(Mrs. Ashton's benefit.)
6—Bank Note.
Cymon and Sylvia . . . Garrick
(Mrs. Pick's benefit.)
8—Conscious Lovers . . . Steele
Farmer.
(Mrs. Chambers' benefit.)
11—Bold Stroke for a Husband
Mrs. Cowley
Love in a Camp O'Keefe
(Mr. J. Hughes' benefit.)
13—Spoiled Child.
Hob in the Well Cibber
Witches.
(Mr. Harper's benefit.)
15—Mysteries of the Castle . Andrews
Rosina Mrs. Brooke
(Mrs. Arnold's benefit.)

February, and Mrs. Arnold as *Rosetta* in "Love in a Village" on the 12th. Miss Green was from London, but Mr. Clarke was an American. He was underlined as making "his first appearance in the United States." Mrs. Arnold was from Covent Garden, where she was in the chorus. She was advertised among the vocalists in the "Woodman" in 1789, in "Blue Beard" in 1791, and in "Zelma" in 1792; but I have not found her credited with a speaking character. In Boston, however, she played a number of very ambitious parts for a brief period. She was prominent in comedy, farce, opera and pantomime, ranking with Mrs. S. Powell in fine comedy ladies, and above Mrs. Williamson, whom she succeeded as *Agnes* in the "Mountaineers" on the 19th of February, except in romps and the sprightly heroines of musical comedy. Ten days later Mrs. Williamson again played *Agnes*, and Mrs. Arnold

Zorayda, previously Mrs. S. Powell's part. The company comprised, besides those already mentioned, Mr. and Mrs. Harper, who had temporarily abandoned the Providence and Newport theatres; Mr. and Mrs. Chambers and Mr. Hamilton from West's company; Mr. Ashton from the Old American Company; Mr. and Mrs. S. Powell, Mr. and Mrs. Hughes, and Messrs. Taylor, Kenny and Villiers, retained from the previous season; and Mrs. Baker, of Charles Powell's first company, who now returned to the stage. Other additions were Miss Sully, of the celebrated Sully family of actors and artists; Mrs. Pick, who had returned from the South; Mr. Maginnis, who had been giving monologue entertainments in Boston; and Mr. Ratcliffe, one of the Rhode Island company. In "Mysteries of the Castle" Miss Arnold, afterward Mrs. Poe, sang "The Market Lass" between the second and third acts, her first appearance in public. Mr. Harper was the acting manager.

The season yielded only one American production, the "Travel-

- April 18—Better Late Than Never . Andrews
Oscar and Malvina.
(Mrs. S. Powell's benefit.)
20—Sicilian Romance . . . Siddons
Half an Hour After Supper.
Village Lawyer . . . Macready
(Mr. Villiers' benefit.)
25—Fashionable Lover . Cumberland
No Song No Supper . . . Hoare
(Mr. Hamilton's benefit.)
27—Lear Shakspeare
Devil to Pay.
(Mr. Chambers' benefit.)
29—Sicilian Romance.
Spoiled Child.
(Mr. Tyler's benefit.)
May 2—First Love.
Mogul Tale . . . Mrs. Inchbald
(Mrs. Baker's benefit.)
4—World in a Village . . O'Keefe
Old Soldier.
(Mr. Ashton's benefit.)
6—Every One Has His Fault.
Love of Fame.
Farm House Kemble
(Mrs. Hughes' benefit.)
9—Jealous Wife Colman
Lying Valet.
Agreeable Surprise . . O'Keefe
(Mr. Kenny's benefit.)
11—Bold Stroke for a Husband.
Children in the Wood . . Morton
(Miss Sully and Mr. Campbell's benefit.)
13—Traveller Returned.
Who's the Dupe? . Mrs. Cowley
(For Widows and Orphans of Boston.)
16—Highland Reel O'Keefe
Maid of the Oaks . . . Burgoyne
(Mr. Williamson's benefit.)

ler Returned," ostensibly written by a lady, although Paine in the *Orrery*, as in the case of the "Medium," attributed the authorship to the Rev. John Murray, and was not contradicted. This comedy was

TRAVELLER RETURNED.

Mr. Rambleton	Mr. Harper
Mr. Stanhope	Mr. Kenny
Alberto Stanhope	Mr. Chambers
Mr. Vansittart	Mr. Hughes
Patrick O'Neal	Mr. Hamilton
Obadiah	Mr. Villiers
Officer	Mr. Clarke
Major Camden	Mr. S. Powell
Mrs. Montague	Mrs. Arnold
Emily Lovegrove	Mrs. Hughes
Mrs. Vansittart	Mrs. Harper
Bridget	Mrs. Chambers
Harriet Montague	Mrs. Williamson

played twice in succession, being brought forward for the first time on the 9th of March, and it was finally presented a third time for the benefit of the widows and orphans of Boston on the 13th of May. Intense feeling was excited in behalf of the play and its author in consequence of Mr. Paine's criticism of the comedy in the

Orrery. To the ears of a less sensitive age the critique has not a sound of violent fury, and it might well have passed unchallenged, but the author's friends were determined the play should not be immured "in despot cell." Foremost among her champions was the Rev. Mr.

¹ PAINE'S CRITICISM.—(From the *Orrery*.)
—On Wednesday and Thursday evening was performed a new comedy entitled the "Traveller Returned." As an American production it met with a very favorable reception. The author, we think, possesses a dramatic talent which is capable of improvement. But experience is necessary to theatrical effect; and in producing it art is equally as essential as genius. The tedium of uninteresting solemnity constitutes the principal defect in the "Traveller Returned." That it has many good scenes cannot be denied, and the second act is undisputably the best in the piece. But the author seems not to be aware that novelty of incident, picturesque situation and brilliancy of dialogue are cardinal requi-

sites in a genteel comedy. We hope the public have not condemned him for substituting broad humor for wit, and dulness for pathos. Long and frequent soliloquies are in comedy highly unnatural; and in the social interviews of polished life pedantry should never intrude. In the construction of his fable the author admits episode, but does not support it; for the principal characters of the underplot are introduced in some of his scenes although not a syllable "is set down for them." To the successful representation of the piece the almost unparalleled exertions of the performers contributed. They seemed inspired by a spirit of emulation which entitled them to the best thanks of the author and the universal applause of the public.

Murray, a fact that explains Paine's imputation of the authorship to that "reverend scribbler and Parson Flummery." To the criticism Mr. Paine appended a long recital of the fable. A wealthy American, Mr. Montague, had long lived abroad, unknown to his family, having separated from his wife on account of her fashionable dissipation. His son he committed to the care of his friend, *Mr. Camden*, with injunctions not to divulge to the boy the secret of his birth, and his daughter *Harriet* grew to womanhood in charge of her mother, who had abandoned the fashionable world, and, confining herself to her library, become a literary recluse. The play began with the return of Mr. Montague during the Revolution, who found his son gallantly serving as a major in the American army. By his intrepidity *Major Camden* had recently saved the life of *Mrs. Montague*, who, to reward her deliverer, made every exertion to bestow her daughter's hand upon him. Fortunately, her heart was prepossessed by *Alberto Stanhope*; and *Major Camden*, finding his addresses coldly received by *Harriet*, was attracted by the engaging modesty of *Miss Emily Lovegrove*, who was living in the same house with her aunt, *Mrs. Montague*. Mr. Montague upon his return had assumed the name of *Rambleton* and, with his servant, *Patrick O'Neal*, taken up his abode at a tavern kept by *Mr. Vansittart*, a Dutch settler.—Through *Patrick*, *Mrs. Vansittart* learned that *Rambleton* was possessed of great wealth in English guineas and crowns, and wishing

APOLOGY FOR THE AUTHOR.

(Spoken by Mrs. S. Powell.)

Ambitious of that fame which you can give,
And seeking in your fair award to live,
Full freighted with apologies I bend,
Solicitous our author to defend.

Who would not tolerate a female pen?
Women, perhaps, were born a match for men:
But natal rights by education cramped,
The sex's inequality is stamp'd.

Yet sure in this celebrated age design'd,
To crown the struggles of the opening mind,
To equal efforts you will point the way,
Nor e'en the emulative wish betray.

The Author of to-night has aim'd to please

Her budding hopes let no fell mildew seize.
 'Twere pitiful to blast that early growth,
 Which may, perchance, produce maturer
 worth;
 If she hath err'd her heart is not to blame—
 'Tis laudable to seek an honest fame;
 Lur'd by the soothing voice of dulcet praise,
 Which oft hath beam'd conspicuous in her
 lays,
 She mark'd that candor which, embosom'd
 here,
 Assumes no aspect stern or brow severe;
 And fondly thought beneath so mild a sun,
 Some ripening fruit by culture might be won,
 Nor dream'd of sable pall, or passing bell,
 Or screech-owl rancor hooting her death
 knell,
 Unconscious of offense no speeches rose,
 Or open graves her steps to interpose.
 But ah! alas! the pick-axe was prepar'd,
 And with the play her bright'ning views in-
 terr'd!
 Her comedy, by critic hands inhum'd,
 Beyond resuscitation was presum'd!
 And since in despot cell it was immur'd,
 Ah me! what sorrows hath her heart endur'd.
 With Orphean lyre 'tis you can charm it
 thence,
 And all the vigor of new life dispense;
 For Pagan bard ne'er issued sweeter strains,
 Than in the gift of echoing fame remains.
 Her confidence in you she hath exprest,
 And your full patronage devoutly blest.
 Forth from her lips those fervid thanks which
 flow,
 With warmth meridian in her bosom glow.
 And gratitude triumphant in her breast,
 A coward host of fears hath dispossest'd,
 And, reassur'd, she will her course pursue,
 With ample chart provided thus by you.
 Charybdean gulfs and Scyllian rocks in vain
 Molest the voyagers whom you sustain.

married. When the criticism and synopsis appeared, "Fair Play" at once rushed into print to defend the comedy, alleging that "the

to do a "jonteele thing" for herself and country she induced her husband to cause a charge of Toryism to be made against her lodger, alleging that he was a British spy. *Mr. Rambleton* was arrested and taken before the Committee of Public Safety, while *Vansittart* and his wife, having plied *Patrick* with liquor, secured the treasure. In order to procure cash for traveling expenses, *Vansittart* disposed of a miniature portrait of *Mrs. Montague*, which *Rambleton* had always carried; but the jeweler, recognizing it as one he had set for *Mr. Montague* many years before, sent it to *Mrs. Montague*, at the same time informing her of the innkeeper's suspicious conduct. Through *Major Camden* the thieves were pursued and the property recovered, *Mr. Rambleton* released, and a happy *denouement* effected, with everybody reconciled or

married. When the criticism and synopsis appeared, "Fair Play" at once rushed into print to defend the comedy, alleging that "the

author of that piece aimed at furnishing it with humor from characters that should not possess uncommon talents of any description, much less that wit which is confessedly rare." The introduction of soliloquies was justified by *Sir Peter Teazle's* in the "School for Scandal" and those in the "Jew." The author also responded, wanting to know which of the characters were without a syllable set down for them. The critic was called invidious, envious and mercenary. But even more silly than the foolish answers to Paine's strictures was the "Apology," spoken by Mrs. S. Powell when the piece was played the third and last time. To all this Paine finally answered: *Nil de mortuis nisi bonum*—"Damn not a play which has gone to that bourne from which no Traveller Returns."

The productions of the season comprised many pieces new to Boston and a few now first made known to the American stage.

FIRST BOSTON PRODUCTIONS—CASTS.

BANK NOTE.

Sir Charles Leslie . Mr. Chambers
Mr. Bloomfield . . . Mr. Harper
Father Mr. Kenny
Lieut. Selby . . . Mr. S. Powell
Ned Dash Mr. Taylor
Mr. Hale Mr. Hughes
Tim Mr. Villiers
Careful Mr. Ashton
Young Bloomfield . . Miss Sully
Servant Mr. Maginnis
Porter Mr. Clarke
Killeary Mr. Williamson
Lady Supple Mrs. Baker
Mrs. Bloomfield . . Mrs. Arnold
Miss Emma Hale . Mrs. Chambers
Sally Flounce . . . Mrs. Hughes
Miss Russell . . Mrs. Williamson

BETTER LATE THAN NEVER.

Saville Mr. Harper
Flurry Mr. Kenny
Grump Mr. Hamilton
Litigamus Mr. Chambers
Sir Charles Chouse . Mr. S. Powell

Pallet Mr. Hughes
Lawyer's Clerk . . Mr. Maginnis
Augusta Mrs. S. Powell
Mrs. Flurry Mrs. Hughes
Diary Mrs. Chambers

BOLD STROKE FOR A HUSBAND.

Don Julio Mr. Chambers
Don Carlos Mr. Harper
Don Caesar Mr. Hamilton
Don Vincentio . . Mr. S. Powell
Don Garcia Mr. Kenny
Vasquez Mr. Clarke
Pedro Mr. Maginnis
Sancho Mr. Ratcliffe
Gasper Mr. Hughes
Olivia Mrs. S. Powell
Victoria Mrs. Hughes
Laura Miss Green
Marcella Mrs. Pick
Inis Mrs. Ashton
Minette Mrs. Chambers

BROTHERS.

Sir Benjamin Dove . Mr. Hamilton

Belfield Mr. Chambers
Old Belfield Mr. Ashton
Patterson Mr. Kenny
Francis Mr. S. Powell
Goodwin Mr. Hughes
Philip Mr. Villiers
Skiff Mr. Clarke
Jonathan Mr. Maginnis
Captain Ironsides . . Mr. Harper
Lady Dove Mrs. Baker
Sophia Mrs. Harper
Lucy Waters Miss Green
Fanny Goodwin . . Mrs. Hughes
Kitty Mrs. Ashton
Violetta Mrs. Arnold

CONSCIOUS LOVERS.

Young Bevil Mr. Harper
Cimberton Mr. Hughes
Sealand Mr. Hamilton
Myrtle Mr. Ashton
Sir John Bevil . . . Mr. Kenny
Humphrey Mr. Maginnis
Daniel Mr. Villiers
Tom Mr. S. Powell

Those new to America comprised the "Crotchet Lodge," produced later in the season in New York and Philadelphia; "Half an Hour

FIRST BOSTON PRODUCTIONS—CASTS.

Indiana Mrs. S. Powell
Lucinda Mrs. Chambers
Mrs. Sealand . . . Mrs. Baker
Isabella Mrs. Ashton
Phyllis Mrs. Williamson

CROTCHEE LODGE.

Timothy Truncheon . Mr. Harper
Shinkin ap Lloyd . . Mr. Kenny
Paddy Mr. Hamilton
Dr. Chimic Mr. Clarke
Waiter Mr. Ashton
Boots Mr. Maginnis
Nimble Mr. S. Powell
Miss Crotchet . . . Mrs. Baker
Florella Mrs. Harper
Landlady Mrs. Hughes
Maid Mrs. Ashton
Thisbe Mrs. Chambers

CYMON AND SYLVIA.

Cymon Mr. Chambers
Merlin Mr. S. Powell
Denis Mr. Hughes
Damon Mr. Kenny
Dorilas Mr. Maginnis
Linco Mr. Harper
Urganda Mrs. Arnold
Fatima Mrs. Chambers
Shepherdesses . { Mrs. Hughes
 Miss Green
Dorcas Mrs. Baker
Sylvia Mrs. Pick

FASHIONABLE LOVER.

Lord Aberville . . Mr. Harper
Aubrey Mr. Williamson
Mortimer Mr. Kenny
Tyrrell Mr. Chambers
Dr. Druid Mr. Hughes
Napthali Mr. Villiers
Bridgmore Mr. Ashton
Jarvis Mr. Maginnis
La Jeunesse . . . Mr. Clarke
Colin Macleod . . Mr. Hamilton
Augusta Aubrey . Mrs. S. Powell
Mrs. Bridgmore . . Mrs. Baker
Mrs. Macintosh . . Mrs. Ashton
Jenny Mrs. Pick
Lucinda Mrs. Arnold

FIRST LOVE.

Lord Sensitive . . Mr. S. Powell
Sir Miles Mowbray . Mr. Hamilton
Fred'k Mowbray . Mr. Williamson
David Mowbray . . Mr. Harper
Mr. Wrangle . . . Mr. Ashton
Billy Bustler . . . Mr. Villiers
Robin Mr. Maginnis
Lady Ruby Mrs. Arnold
Mrs. Wrangle . . . Mrs. Hughes
Mrs. Kate Mrs. Baker
Waiting Woman . . Miss Green
Sabina Rosny . . Mrs. Williamson

HALF AN HOUR AFTER SUPPER.

Mr. Sturdy . . . Mr. Hamilton
Bentley Mr. Ashton
Berry Mr. Kenny
Frank Mr. Hughes
Miss Tabitha . . . Mrs. Baker
Miss Sukey . . . Mrs. Arnold
Miss Elizabeth . . Miss Green
Nanny Mrs. Hughes

HOB IN THE WELL.

Testy Mr. Kenny
Friendly Mr. Chambers
Old Hob Mr. Hamilton
Dick Mr. S. Powell
Roger Mr. Maginnis
Hob Mr. Harper
Flora Mrs. Arnold
Hob's Mother . . . Mrs. Baker
Betty Mrs. Harper

JEALOUS WIFE.

Oakly Mr. Harper
Major Oakly . . . Mr. Hamilton
Rupert Mr. Hughes
Charles Oakly . . Mr. Ashton
Lord Trinket . . . Mr. Taylor
Captain O'Cutter . Mr. Kenny
Tom Mr. Clarke
John Mr. Ratcliffe
Lady Freeloove . . Mrs. Arnold
Harriet Mrs. Harper
Toilet Miss Green
Mrs. Oakly . . . Mrs. S. Powell

LEAR.

Lear Mr. Chambers
Kent Mr. Hamilton
Gloster Mr. Kenny
Bastard Mr. Ashton
Usher Mr. S. Powell
Albany Mr. Taylor
Burgundy Mr. Hughes
Cornwall Mr. Sweeney
Physician Mr. Villiers
Officer Mr. Clarke
Gentleman Mr. Ratcliffe
Edgar Mr. Harper
Goneril Mrs. Harper
Regan Mrs. Hughes
Arante Mrs. Ashton
Cordelia Mrs. S. Powell

LOVE IN A CAMP.

Captain Patrick . Mr. Chambers
Quid Mr. Villiers
Father Luke . . . Mr. Hamilton
Fehrbellin . . . Mr. S. Powell
Olmütz Mr. Hughes
Rupert Mr. Kenny
Darby Mr. Harper
Mabel Flourish . . Mr. Maginnis
Norah Mrs. Pick
Flora Mrs. Williamson

MAID OF THE OAKS.

Old Groveby . . . Mr. Hughes
Dupely Mr. Chambers
Oldworth Mr. Kenny
Sir Harry Groveby . Mr. Ashton
Robin Mr. Ratcliffe
Hurry Mr. Villiers
Marja Mrs. Chambers
Lady Bab . . . Mrs. Williamson

MOGUL TALE.

Mogul Mr. Kenny
Omar Mr. Hamilton
Eunuch Mr. Ashton
Johnny Atkins . . Mr. Villiers
Dr. Gass Mr. Hughes
Fatima Mrs. Hughes
Fanny Atkins . . . Mrs. Baker

After Supper," an interlude from the Haymarket, intended to expose the dangers in the sentimental trash of the circulating libraries; Cum-

FIRST BOSTON PRODUCTIONS—CASTS.

MYSTERIES OF THE CASTLE.

Hilario Mr. Harper
 Tractioso Mr. Hamilton
 Count Montini Mr. Taylor
 Montauban Mr. Chambers
 Cloddy Mr. Villiers
 Valoury Mr. S. Powell
 Bernardo Mr. Ashton
 Centinel Mr. Clarke
 Sergeant Mr. Maginnis
 Captain Mr. Ratcliffe
 Carlos Mr. Williamson
 Julia Mrs. S. Powell
 Constantia Mrs. Arnold
 Annette Mrs. Williamson

Bards
 { Mr. Harper
 { Mr. Chambers
 { Mr. Villiers
 { Mrs. Arnold
 { Mrs. Chambers
 { Mrs. Pick

ORPHEUS.

Orpheus Mr. Chambers
 Old Shepherd Mr. Hamilton
 Rhodope Mrs. Arnold

OSCAR AND MALVINA.

Fingal Mr. Hamilton
 Oscar Mr. S. Powell
 Mervin Mr. Harper
 Draco Mr. Taylor
 Dumoth Mr. Ashton
 Carrol Mr. Williamson
 Farmer Mr. Hughes
 Farmer's Wife Mrs. Baker
 Pedlar Mr. Chambers
 Page Miss Sully
 Shepherd Mrs. Pick
 Shepherdess Mrs. Chambers
 Malvina Mrs. Williamson

OTHELLO.

Othello Mr. Williamson
 Iago Mr. Harper
 Roderigo Mr. Taylor
 Brabantio Mr. Hamilton
 Duke Mr. Hughes
 Ludovico Mr. Ashton

Montano Mr. Kenny
 Gratiano Mr. Villiers
 Emilia Mrs. Hughes
 Desdemona Mrs. S. Powell

PEEP BEHIND THE CURTAIN.

Glib Mr. Harper
 Sir Toby Fuz Mr. Hughes
 Sir Macron Virtu Mr. S. Powell
 Patent Mr. Kenny
 Hopkins Mr. Maginnis
 Saunders Mr. Clarke
 Wilson Mr. Ashton
 Mervyn Mr. Ratcliffe
 Lady Fuz Mrs. Baker
 Miss Fuz Mrs. Harper

RECESS.

Don Carlos Mr. Williamson
 Don Guzman Mr. Hamilton
 Don Ferdinand Mr. Chambers
 Don Pedro Mr. S. Powell
 Lazarillo Mr. Villiers
 Octavio Mr. Ashton
 Officer Mr. Kenny
 Alguazil Mr. Maginnis
 Lopez Mr. Ratcliffe
 Muskato Mr. Harper
 Donna Aurora Mrs. S. Powell
 Donna Marcella Mrs. Harper
 Leonorda Mrs. Chambers
 Beatrice Mrs. Williamson

SEDUCTION.

Lord Morden Mr. Chambers
 Gabriel Mr. S. Powell
 General Burland Mr. Ashton
 Lapelle Mr. Kenny
 Bailiff Mr. Clarke
 Constable Mr. Maginnis
 Servant Mr. Ratcliffe
 Sir Fred'k Fashion Mr. Harper
 Mrs. Modely Mrs. Arnold
 Harriet Mrs. Harper
 Emily Mrs. Chambers
 Mrs. Pinup Mrs. Ashton
 Lady Morden Mrs. S. Powell

SICILIAN ROMANCE.

Ferrand Mr. S. Powell
 Lindor Mr. Chambers
 Martin Mr. Harper
 Don Lope Mr. Hughes
 Prior Mr. Ashton
 Sancho Mr. Ratcliffe
 Vincent Mr. Maginnis
 Jacques Mr. Clarke
 Gerbin Mr. Villiers
 Marchioness Mrs. S. Powell
 Alinda Mrs. Arnold
 Clara Mrs. Chambers
 Julia A Boston Lady

WITCHES.

Harlequin Mr. Clarke
 Pantaloon Mr. Hughes
 Clown Mr. Maginnis
 Lamplighter Mr. Chambers
 Lover Mr. Taylor
 First Witch Mrs. Pick
 Second Witch Mrs. Chambers
 Third Witch Mr. Hamilton
 Fourth Witch Miss Green
 Hecate Mr. Harper
 Genius Mrs. Arnold
 Pantalina Mrs. Baker
 Nurse Mrs. Ashton
 Fairy Miss Sully
 Columbine Mrs. Harper

WORLD IN A VILLAGE.

Dr. Grigsby Mr. Chambers
 Sir Harry Check Mr. Harper
 Charles Willows Mr. Taylor
 William Bellevue Mr. S. Powell
 Jollyboy Mr. Kenny
 Capt. Mullinahack Mr. Hamilton
 Albert Mr. Ashton
 Willows Mr. Villiers
 Capt. Van Sluesin Mr. Clarke
 Hedgeworth Mr. Ratcliffe
 Briers Mr. Sweeney
 Edward Bellevue Miss Sully
 Mrs. Bellevue Mrs. Arnold
 Mrs. Allbut Mrs. Baker
 Maria Mrs. Chambers
 Margery Mrs. Hughes
 Louisa Mrs. S. Powell

berland's "First Love," also produced in New York and Philadelphia later in the season, but called "Little Pickle" in the Boston bills; Burgoyne's "Maid of the Oaks," which anticipated the Philadelphia production by a week; "Mysteries of the Castle," a gallery piece originally acted at Covent Garden; and "A Peep Behind the Curtain," one of Garrick's most successful farces, into the second act of which was introduced the burletta of "Orpheus," of which Barthelomon was the composer. I have given full casts of all these, including the pieces long familiar in other cities, but only now brought forward for the first

THIRD BOSTON SEASON—INCOMPLETE CASTS.

AGREEABLE SURPRISE.

Compton Mr. Chambers
Eugene Mr. Harper
Chicane Mr. Hughes
Lingo Mr. Villiers
Laura Mrs. Pick
Cowalip Mrs. Williamson

ALL THE WORLD'S A STAGE.

Charles Stanley . . Mr. Taylor
Harry Stukely . . . Mr. Ashton
Diggory Mr. Villiers
Kitty Sprightly . . Mrs. Hughes

CHILD OF NATURE.

Marquis Mr. Williamson
Murcia Mr. Hamilton
Marchioness . . . Mrs. Arnold
Amanthis . . . Mrs. Williamson

CHILDREN IN THE WOOD.

Walter Mr. Chambers
Apathy Mr. Villiers
Lord Alford . . . Mr. Harper
Lady Alford . . . Mrs. Arnold
Josephine . . . Mrs. Williamson

DUECK IS IN HIM.

Dr. Prattle Mr. Harper
Bell Miss Green
Florival Mrs. Hughes

DEVIL TO PAY.

Sir John Loverule, Mr. Chambers
Jobson Mr. Harper
Nell Mrs. Chambers

EVERY ONE HAS HIS FAULT.

Sir Robert Ramble, Mr. Chambers
Lord Norland . . . Mr. Kenny
Edward Miss Sully
Placid Mr. Hamilton
Irwin Mr. S. Powell
Lady Eleanor . . Mrs. S. Powell
Mrs. Placid . . . Mrs. Harper
Miss Wooburn . . Mrs. Hughes

FARMER.

Farmer Blackberry, Mr. Hamilton
Capt. Valentine . . Mr. Harper
Molly Maybush . . Mrs. Pick
Betty Blackberry, Mrs. Chambers

FARM HOUSE.

Freehold Mr. Hamilton
Shacklefigure . . Mr. Hughes
Modely Mr. Chambers
Flora Mrs. Pick
Aura Mrs. Williamson

FOUNDLING.

Sir Chas. Raymond, Mr. Hamilton
Young Belmont . Mr. Chambers
Faddle Mr. S. Powell
Fidelia Mrs. Harper

GAMESTER.

Beverly Mr. Williamson
Stukely Mr. Harper

GEORGE BARNWELL.

Millwood . . . Mrs. S. Powell

HIGHLAND REEL.

Shelty Mr. Harper
Sandy Mr. Chambers
Charley Mr. Villiers
McGilpin Mr. Hughes
Jenny Mrs. Pick
Moggy Mrs. Williamson

HIGH LIFE BELOW STAIRS.

Lovel Mr. Harper
Kitty Mrs. Harper
Lady Charlotte . Mrs. Hughes
Lady Bab Miss Green

JEW.

Sheva Mr. Williamson
Eliza Ratcliffe . . Mrs. Arnold
Mrs. Ratcliffe . . Mrs. Harper

LOVE IN A VILLAGE.

Young Meadows . Mr. Chambers
Woodcock . . . Mr. Hamilton
Hodge Mr. Villiers
Hawthorn . . . Mr. Harper
Rosetta Mrs. Arnold

LYING VALET.

Sharp Mr. Harper
Kitty Pry . . . Mrs. Chambers

MIDAS.

Midas Mr. Hamilton
Sileo Mr. Harper

time in Boston. The rest of the casts, those of the productions already known to Boston theatre-goers, will be found sufficiently complete to cover the parts played during the season by the important acquisitions—Mr. and Mrs. Williamson, Mr. and Mrs. Chambers, Mr. Hamilton, Mrs. Pick and Mrs. Arnold—together with the important roles accorded to the old members of the company. The season was not remarkable for incident. When the benefit of Mr. Villiers, "our favorite son of Momus," was announced, it was said that he had intended producing a piece of his own on that occasion, but "the present

THIRD BOSTON SEASON—INCOMPLETE CASTS.

Jupiter Mr. Hughes	Norah Mrs. Chambers	SPOLIED CHILD.
Apollo Mr. Chambers	Kathleen Mrs. Williamson	Little Pickle . . Mrs. Williamson
Momus Mr. Villiers	—	Tag Mr. Chambers
Juno Mrs. Chambers	PRISONER AT LARGE.	—
Minerva Mrs. Harper	Trap Mr. Sweeney	TRUE-BORN IRISHMAN.
Venus Miss Green	Muns Mr. Harper	O'Dogherty . . . Mr. Hamilton
Daphne Mrs. Arnold	Adelaide . . . Mrs. Chambers	Mushroom Mr. Harper
Nysa Mrs. Pick	Mary Mrs. Pick	Mrs. Diggerty . . Mrs. Harper
—	Rachel Mrs. Williamson	Lady Kinnegad . . Mrs. Hughes
MOCK DOCTOR.	—	Lady Bab Frightful . Mrs. Baker
Gregory Mr. Clarke	PRIZE.	—
Charlotte . . . Mrs. Harper	Lenitive . . . Mr. Chambers	VILLAGE LAWYER.
—	Caroline Mrs. Arnold	Scout Mr. Taylor
MOUNTAINEERS.	—	Snarl Mr. Hughes
Kilmallock . . . Mr. Hamilton	ROMEO AND JULIET.	Sheepface Mr. Villiers
Zorayda Mrs. Arnold	Romeo Mr. Harper	Mrs. Scout Mrs. Baker
Agnes Mrs. Williamson	Mercutio Mr. S. Powell	Kitty Mrs. Pick
—	—	—
NO SONG NO SUPPER.	ROMP.	VIRGIN UNMASKED.
Crop Mr. Hamilton	Watty Cockney . Mr. Chambers	Coupee Mr. Taylor
Endless Mr. Taylor	Miss La Blond . . Miss Green	Quaver Mr. Chambers
Robin Mr. Harper	Priscilla Mrs. Williamson	Lucy Mrs. Williamson
Dorothy Mrs. Pick	—	—
Margaretta . . Mrs. Williamson	ROSINA.	WILD OATS.
—	Belville Mr. Chambers	Sir George Thunder, Mr. Hamilton
OLD SOLDIER.	Rustic Mr. Hamilton	Rover Mr. Harper
Lucas Mr. Chambers	William Mr. Williamson	John Dory Mr. Kenny
Flora Mrs. Pick	Rosina Mrs. Arnold	Ephraim Smooth . Mr. Chambers
Colette Mrs. Arnold	—	Lady Amarath . . Mrs. Harper
—	SHE STOOPS TO CONQUER.	—
POOR SOLDIER.	Young Marlow . Mr. Williamson	WRANGLING LOVERS.
Patrick Mrs. Pick	Tony Lumpkin . . Mr. Harper	Don Carlos . . . Mr. S. Powell
Darby Mr. Harper	Miss Neville . . Miss Green	Leonora Mrs. Harper
Bagatelle . . . Mr. Hamilton	Mrs. Hardcastle . Mrs. Harper	—

state of the company precludes its exhibition." Mr. Williamson wrote a prologue for Villiers' benefit and one also to introduce the young lady who played *Julia* in the "Sicilian Romance" on the 20th of April, the *debutante* being a protege of Mrs. Williamson. The only actor who gave offense during the season was Mr. Taylor. On

WILLIAMSON'S PROLOGUE.

(Spoken by Mrs. Williamson.)

Bless me! What, here again? Well, this
is clever;
Our lucky barque makes frequent trips, and
never
Returns to port unfreighted with your favor.
Our little Jabal sees with pride to-night
How well you're stow'd—I think you're
pretty tight!
So kindly pack'd together, I dare say
Not one ill natur'd thought can here fetch
way;
Though candor, taste and judgment who have
come
As cabin passengers have always room.
Small tho' our barque, 'tis yet well built
and sound;
No fears that she will ever run aground!
The owners, too—too spirited to shrink,—
Will never see their gallant vessel sink;
If, with a pilot's care, in the command,
Our captain steers her with an artist's hand.
That hope's our venture; boldly we em-
bark it;
Nor wish to seek or find a better market.
To-night one novel article's on board—
A sample merely—drawn from nature's hoard.
A native young adventurer comes forth;
The growth is genuine—you must rate its
worth.
The tender plant puts forth its trembling
leaves,
E'en shrinking from the favor it receives;

New to the art, a stranger to its laws,
I come, a suppliant in my sex's cause!
Come, do now be good-humor'd—'tis by half
More pain to you, I'm sure, to frown than
laugh.

I found that secret out as, in your eyes,
I've marked the beams of genuine pleasure
rise!

To our young friend within shall I impart
This clue—this master key to gain the heart?
To nature true your judgment can't be fickle,
You'll raise, perhaps, another *Little Pickle*;
Grateful as in the first and all your own,
Nurs'd, rear'd and tutor'd by your smiles
alone.

Candor and critic taste have kindly view'd
The first expansion of the opening bud;
And thro' the o'erwhelming blush—the stifled
power,

Augur'd the future harvest's ripen'd store.
Merit is ever modest—to be led,
Like your own Independence, from its shade,
Requires a fostering art, a guardian arm,
To shield the growth from each insidious
harm.

So worth expands, and so your freedom grew;
And such your glorious Leader prov'd to you.
With watchful care, with patient toil, he
rear'd

The healthful plant; and as he watch'd, he
cheer'd

The rapid growth, till nations saw it rise,
A solid column, tow'ring to the skies!

Oh! be to merit, opening to your view,
What nature was to man—and Washington
to you.

the 23d of March he inserted an apology, under the advertisements of the day, regretting that his conduct on the previous Friday evening had been construed into an intention to insult the audience, and asking forgiveness on the ground that it was an accidental error. When the theatre closed with Mr. Williamson's benefit, Mr. Harper in a graceful speech took leave of the public as acting manager, and Mr. Williamson announced his appointment to the management.

The retiring members of the company were Mr. and Mrs. S. Powell, who joined Charles S. Powell's forces at the new Boston Haymarket; Mr. and Mrs. Chambers, who together with Miss Sully became the theatrical features of Rickett's Circus; Mr. and Mrs. Hughes, Mr. Taylor, Mr. Maginnis, Mrs. Pick and Mrs. Arnold, besides Mr. and Mrs. Harper. A summer campaign in Rhode Island intervened under Mr. Harper's management, the company being the same as at the Boston Theatre, with the exception of Mr. and Mrs. Williamson and Mrs. Arnold. Mr. Williamson was busy organizing his forces for the next season, and visited New York and Philadelphia to secure players. Mrs. Arnold gave concerts at Portsmouth, N. H., and other New England towns during the summer, assisted by her daughter, Miss Arnold. As Miss Arnold after this year was in charge of Mr. and Mrs. Tubbs, the inference is a natural one that the grandmother of Edgar Allan Poe became the wife of Tubbs, a strolling player.

CHAPTER XVI.

NEW HAY AT THE OLD MARKET.

RETURN OF THE OLD AMERICAN COMPANY TO NEW YORK—INTRODUCTION OF THE NEW PLAYERS—PRODUCTIONS OF THE SEASON—"THE ARCHERS"—DUNLAP ENTERS THE MANAGEMENT—MANAGERIAL QUARRELS—MRS. HALLAM'S RETIREMENT—"MOHAWKS."

AFTER the return of the Old American Company from Boston to New York little time was lost in beginning the season. All the recent acquisitions who had been introduced to the American public at the Boston Theatre were now brought forward in New York, and the season was the most brilliant that had ever been known in the old theatre in John Street. The pieces chosen for the opening night were the "Provoked Husband" and the "Spoiled Child." In the former Johnson as *Sir Francis Wronghead*, Jefferson as *Squire Richard*, Tyler as *Manly*, Mrs. Tyler as *Lady Grace*, Mrs. Brett as *Lady Wronghead*, and Mrs. Johnson as *Lady Townly* made their first appearance in New York. Jefferson also played *Tag* and Mrs. Brett *Miss Pickle* in the afterpiece. On the second night Miss Broadhurst appeared for the first time on the New York stage as *Yarico*, and Miss Arabella Brett made her first appearance on any stage as *Narcissa* in "Inkle and Yarico." Miss Arabella Brett, who had accompanied her mother to America, was, according to Dunlap, a child in years, but a

woman in appearance. She was devoid of personal beauty, but possessed a powerful voice, and achieved marked success as a singer. Apart from the introduction of these important players to the New York audience, the only noteworthy *debut* was that of John Hogg, who made his first appearance on the 30th of March as *Violet* in the "Mountaineers." Mr. Hogg's *debut*, apparently, was unsatisfactory, for he was not seen again during the season. He was a good-looking young man, diffident and easily disconcerted. His forte was comic old men. In serious parts he often forgot his lines and sometimes was unable to proceed. Mr. Hogg had married Ann Storer, who had been the first Mrs. Henry, and who subsequently shared his distinction on the New York stage. After the first night this season the younger Hallam played *Violet* in the "Mountaineers." Mr. and Mrs. Cleveland made their New York entrance in "Mahomet" on the 13th of February. The produc-

LIST OF PERFORMANCES.

1796.
Feb. 10—Provoked Husband . . Vanbrugh
Spoiled Child Bickerstaff
12—Inkle and Yarico . . Colman, Jr
Guardian Garrick
13—Mahomet Miller
15—Surrender of Calais . Colman, Jr
Midnight Hour . . Mrs. Inchbald
17—Earl of Essex Jones
Rosina Mrs. Brooke
19—I'll Tell You What . Mrs. Inchbald
Children in the Wood . . Morton
22—School for Soldiers . . . Henry
Two Philosophers.
Purse Cross
24—Deserted Daughter . . . Holcroft
Padlock Bickerstaff
26—Robin Hood MacNally
Irish Widow Garrick
27—Bold Stroke for a Husband
Mrs. Cowley
Don Juan.
29—Carmelite Cumberland
Sultan Bickerstaff
March 2—Deserted Daughter.
Highland Reel O'Keefe
4—Wheel of Fortune . Cumberland
Spoiled Child.
5—Inconstant Farquhar
Bird Catcher.
Harlequin Gardener.
7—Wheel of Fortune.
Flitch of Bacon Bate
9—Deserted Daughter.
Agreeable Surprise . . . O'Keefe
11—Young Quaker O'Keefe
No Song No Supper . . . Hoare
14—School for Scandal . . Sheridan
Quaker Dibdin
16—Deserted Daughter.
Poor Vulcan Dibdin

- Mar. 18—Know Your Own Mind . Murphy
Cooper.
No Song No Supper.
21—Jew Cumberland
Children in the Wood.
23—Clandestine Marriage
Garrick and Colman
Midnight Hour.
26—Jane Shore Rowe
Whims of Galatea.
28—Haunted Tower Cobb
Lyar Foote
30—Mountaineers Colman, Jr
Irish Widow.
- April 1—Belle's Stratagem . . Mrs. Cowley
Florizel and Perdita . . Shakspeare
4—Mountaineers.
Romp Bickerstaff
6—Alexander the Great Lee
Whims of Galatea.
Rosina.
8—Mountaineers.
Bon Ton Garrick
9—Mountaineers.
Le Foret Noire.
11—Maid of the Mill . . Bickerstaff
Tempest Dryden
13—Deserted Daughter.
Milliners.
Purse.
15—Mountaineers.
Busybody Mrs. Centlivre
18—Archers Dunlap
Edgar and Emmeline
Hawkesworth
20—Macbeth Shakspeare
Deserter Dibdin
21—Children in the Wood.
Two Hunters.
Enraged Musicians . Francisquy
(Mrs. Val's benefit.)
22—Archers.
Critic Sheridan
25—Romeo and Juliet . . Shakspeare
Three Weeks After Marriage
Murphy
(Mrs. Hallam's benefit.)

tions of the season show little in the way of novelty, the only piece of American origin, aside from two or three pantomimes, being Dunlap's "Archers." What, however, was in itself a novelty was an agreement with Hallam and Hodgkinson by which Dunlap became an associate manager of the Old American Company. The suggestion came from Hodgkinson, Dunlap being allured by the temptation of having the sole control of the pieces produced, including the power to bring forward his own. Hodgkinson's suggestion was made on the 19th of March, while Dunlap's opera was in preparation. Hallam's concurrence was obtained in April. Immediately after the production of the "Archers," Dunlap met the two managers for the purpose of signing the Articles of Agreement. At this meeting Hallam began to raise difficulties, claiming that, Hodgkinson and Dunlap being a majority, he would be bound by

their acts. To this it was answered that, his property being equal to that of the other two, his voice in all matters relating to the property would be equal to both his colleagues. Still Hallam declined to sign, but finally, on the 1st of May, he unbosomed his grievances to Dunlap. These, of course, consisted mainly in Hodgkinson's usurpation of power and of parts, Hallam being deprived of his authority in the theatre and of the roles that still gave him consequence with the public, while Mrs. Hallam was not only aggrieved and misrepresented, but the parts in which she was most acceptable were given to others. Hodgkinson, on the other hand, ridiculed Hallam's wish to keep the parts, but finally, through Dunlap's mediation, the characters that Hodgkinson claimed and Hallam refused to yield were reduced to four—*Orestes*, *Ranger*, *Hamlet* and *Benedick*. Why *Orestes* and *Ranger* should have

- April 27—Roman Father . . . Whitehead
Sicilian Romance . . . Siddons
(Mrs. Cleveland's benefit.)
29—As You Like It . . . Shakspeare
Poor Soldier . . . O'Keefe
(Mr. King's benefit.)
May 3—Every One Has His Fault
Mrs. Inchbald
American Heroine.
(Mad. Gardie's benefit.)
4—School for Greybeards
Mrs. Cowley
Prisoner . . . Rose
(Miss Broadhurst's benefit.)
6—Speculation . . . Reynolds
(Mrs. Hodgkinson's benefit.)
9—Werter and Charlotte . Reynolds
Slaves in Algiers . Mrs. Rowson
11—Mountaineers.
Crotchet Lodge . . . Hurlstone
(Mr. Woolls' benefit.)
13—Masked Apparition . . . Cross
Highland Reel.
Man and Wife . . . Colman
(Mr. Hallam, Jr.'s, benefit.)
18—Tancred and Sigismunda, Thomson
Old Man Grown Young
Francisquy
Two Misers . . . O'Hara
(Mr. Tyler's benefit.)
20—First Love . . . Cumberland
Auld Robin Gray . . . Arnold
Thomas and Sally . . Bickerstaff
(Mrs. Johnson's benefit.)
23—Speculation.
Adopted Child . . . Birch
(Mr. Jefferson's benefit.)
25—Earl of Warwick . . . Franklin
Poor Soldier.
(Mrs. Melmoth's benefit.)
30—Much Ado About Nothing
Shakspeare
My Grandmother . . . Hoare
(Mr. Hodgkinson's benefit.)
June 3—Child of Nature . Mrs. Inchbald
Son-in-Law . . . O'Keefe
(Mr. and Mrs. Tyler's benefit.)

- June 6—Road to Ruin Holcroft
 Adopted Child.
 (Mr. Faulkner's benefit.)
 8—Love Makes a Man Cibber
 Independence of America.
 (Mr. Cleveland's benefit.)
 11—Hamlet Shakspeare
 Prisoner at Large O'Keefe
 (Mr. King's benefit.)
 13—Better Late Than Never . Andrews
 Farmer O'Keefe
 (Mr. Johnson's benefit.)
 15—Lear Shakspeare
 Robinson Crusoe Sheridan
 (Mr. Francisquy's benefit.)
 17—He Would Be a Soldier . . Pilon
 Two Philosophers.
 Children in the Wood.
 (Mr. Hallam's benefit.)
 20—Wild Oats O'Keefe
 Love in a Camp O'Keefe
 (Durang and Lee's benefit.)
 22—As You Like It.
 Adopted Child.
 (Gill, Vincent, Handasy, Munto and Master
 Stockwell's benefit.)
 25—Inkle and Varico.
 Catharine and Petruchio, Shakspeare
 (Miss Brett and Miss Harding's benefit.)

while Hallam expressed as much surprise at Hodgkinson's demand as if his associate had claimed his tables and chairs.

When the season opened on the 10th of February Mr. Hodgkinson delivered an introductory ¹ address written by William Miln, a

¹ OPENING ADDRESS.

The wandering traveler, compell'd to
 roam,
 Is not more pleas'd to reach his native home
 Than we our patrons thus again to meet,
 Whom here with joy and gratitude we greet;
 So long an absence with regret we mourn,
 Respect alone prevented our return;

been in dispute it is difficult to understand, as neither the "Distressed Mother" nor "Suspicious Husband" was a necessary part of the repertoire. This, in fact, reduced the parts in dispute to two, which were divided between the disputants, Hodgkinson bringing out "Much Ado About Nothing" for his benefit on the 30th of May, and Hallam appearing as *Hamlet* for King's benefit on the 11th of June. While the dispute was in progress Hodgkinson swore he would have the parts or not play, notwithstanding he had just bound himself to the new purchaser of a part of the property,

While dire calamity oppress'd the town,
 And death wore terror's most distressing
 frown;
 We view'd its sorrows stung with poignant
 grief,
 Pitied, alas! but could not send relief.
 Enough!—o'er such a scene we draw a veil,
 Reflection shudders at the horrid tale.
 See rosy health, array'd in smiles, appears,

friend of Hodgkinson. "It was commonplace in the serious and silly in the attempted comic parts," Dunlap says of it, and there is no occasion to challenge his judgment.

Dunlap's opera, "The Archers," produced on the 18th of April, was the only ambitious attempt at a native production during the season. The music was by Carr and, according to Dunlap, "was

Blooms on each cheek and dissipates our
fears,
Bids mirth and cheerfulness resume their
sway,
And ev'ry muse her ev'ry charm display.
We joyfully obey—for you again
We tune the lyre and wake the swelling strain.
Your favor to deserve we long have tried—
That we have gain'd it is our greatest pride.
Friends we have met in ev'ry port, 'tis true,
But our sheet anchor rests secure with you.
Of our desire to please behold the fruits—
From distant lands we bring you new recruits,
Whose various merits will conspicuous shine,
Warm'd by the influence of your smile benign.
With you sit plenty, riches, mirth and pleas-
ure—
Your kind applause is true theatric treasure;
With your assistance soon we'll cut a dash
In our new house—we only want more cash.
Poetic merit, too, your smiles can raise.
And fan the spark of genius to a blaze;
While giddy fashion's nursery of satire
Shall find the comic muse in richest matter;
Folly and fashion are theatric game,
And we at manners, not at men, take aim.
We claim a right to hunt pit, box and lobby,
Where Uncle Toby-like each rides his hobby;
Hence will we ferret wittings, beaux and fops,
Who, though no conjurors, perhaps are crops.
And you, ye belles, I vow you must not frown
Should we attack cap, petticoat and gown—
In days of yore hips were not so disgraced;
Six yards of hoop encircl'd beauty's waist.

Stiff stays, tight-lac'd, like sugar loaf in-
verted,
Show'd that the body was not quite deserted.
Two ladies then, of consequence, when drest,
Requir'd twelve yards, at least, to walk
abreast;
Could Miss' grandmama rise from her grave,
'Twere droll to see how Miss and she'd
behave;
"Why Nancy, child, Lord bless me, where's
your body?
Mercy upon us—what a hoddody-doddy!"
"La, grandmama, don't be in such a passion,
To look like nobody is all the fashion."
"The girl's stark mad—why, Nancy, where's
your waist?"
"Up here, grandma—to wear it high's the
taste."
"If it grows higher, child, as you grow older,
In half a year 'twill be above the shoulder."
"No fear of that, grandma, for you will see
It falls next year an inch below the knee;
I dearly love extremes—oh! what a treat
'Twould be to wear one's waist about one's
feet."

Pardon the bold digression, oh! ye fair:
Nature has form'd you with peculiar care;
Wisdom and wit with beauty have combin'd
To grace your person and adorn your mind;
And though the whims of fashion, for a day,
May loveliness in folly's garb display,
The charm soon breaks—detraction rails in
vain—
Beauty triumphant is itself again.

pleasing and well got up." Hodgkinson and Mrs. Melmoth, according to the same authority, were forcible, and the comic parts told

ARCHERS.

William Tell	Mr. Hodgkinson
Walter Furst	Mr. Johnson
Arnold Melchthal	Mr. Tyler
Werner Staffach	Mr. Hallam, Jr
Gestler	Mr. Cleveland
Burgomaster	Mr. Prigmore
Lieutenant	Mr. Jefferson
Leopold	Mr. King
Conrad	Mr. Hallam
Portia	Mr. Melmoth
Rhodolpha	Miss Broadhurst
Cicely	Mrs. Hodgkinson

well with Hallam and Mrs. Hodgkinson, "although *Conrad* ought to have been given to Jefferson." The last suggestion was probably a late after-thought with Dunlap. The author, in his later character of historian, says the piece was received with applause, repeatedly played and immediately

printed. It was played twice and printed. The music, unfortunately, is lost. For this loss the book is no compensation.

During the season a part of the Boston repertory was played in New York with casts modified by the exigencies of the company.

CONTRASTED CASTS—NEW YORK AND BOSTON.

Alexander the Great.

	New York.	Boston.
Thessalus . . .	Mr. Woolls . .	Mr. Ashton
Perdiccas . . .	Mr. Durang . .	Mr. Kenny
Eumenes . . .	Mr. Munto . .	Mr. Woolls
Clytus	Mr. Hallam . .	Mr. Hamilton
Roxana	Mrs. Melmoth .	Mrs. S. Powell

Bon Ton.

Sir John Trotley .	Mr. Prigmore .	Mr. Hamilton
Lord Minikin . .	Mr. Cleveland .	Mr. S. Powell
Colonel Tivy . .	Mr. King . . .	Mr. Cleveland
Davy	Mr. Jefferson .	Mr. Villiers
Gymp	Mrs. Munto . .	Mrs. King
Miss Tittup . .	Mrs. Johnson .	Mrs. S. Powell

Children in the Wood.

Gabriel	Mr. Jefferson .	Mr. Martin
Lady Alford . .	Mrs. Melmoth .	Mrs. Johnson

Clandestine Marriage.

Sterling	Mr. Johnson . .	Mr. Hamilton
Canton	Mr. Roberts . .	Mr. Martin
Trueman	Mr. Munto . . .	Mr. Tompkins
Traverse	Mr. Tompkins .	Mr. Durang
Lovewell	Mr. Hodgkinson.	Mr. Harper
Fanny	Mrs. Johnson .	Mrs. S. Powell

Critic.

	New York.	Boston.
Sir Fretful . . .	Mr. Prigmore .	Mr. Hamilton
Hatton	Mr. McKenzie .	Mr. Ashton
Whiskerandos .	Mr. Hallam, Jr.	Mr. Prigmore

Deserted Daughter.

Lenox	Mr. King . . .	Mr. Harper
Grime	Mr. Jefferson .	Mr. Johnson
Donald	Mr. Johnson . .	Mr. Hamilton
Lady Ann . . .	Mrs. Melmoth .	Mrs. S. Powell

Don Juan.

Scaramouch . .	Mr. Jefferson .	Mr. Prigmore
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Flitch of Bacon.

Tipple	Mr. Jefferson .	Mr. Prigmore
Benbow	Mr. Johnson . .	Mr. Ashton
Maj. Benbow . .	Mr. Prigmore .	Mr. Hamilton
Kilderkin . . .	Mr. Woolls . .	Mr. Kenny
Eliza	Miss Broadhurst.	Mrs. Hodgkinson

Florizel and Perdita.

Polixenes . . .	Mr. King . . .	Mr. Hamilton
Camillo	Mr. Munto . . .	Mr. Kenny
Mopsa	Mrs. Munto . .	Mrs. Brett
Dorcas	Mrs. Brett . . .	Mrs. King

These changes are interesting in showing the progress of the recent acquisitions, especially Mrs. Johnson and Mr. Jefferson. Among the

CONTRASTED CASTS—NEW YORK AND BOSTON.

<i>Harlequin Gardener.</i>		<i>New York.</i>	<i>Boston.</i>
Pantaloon . . .	Mr. Johnson . .	Mr. Ashton	
Lover	Mr. Hallam, Jr.	Mr. Leonard	
Clown	Mr. Jefferson .	Mr. Prigmore	
<i>Haunted Tower.</i>			
Charles	Mr. Munto . .	Mr. Chambers	
Hugo	Mr. De Moulin .	Mr. Ashton	
De Courcy . . .	Mr. Hallam, Jr.	Mr. Cleveland	
Martin	Mr. Lee	Mr. Villiers	
Edward	Mr. Jefferson .	Mr. Hodgkinson	
Lady Elinor . .	Miss Broadhurst.	Mrs. Pick	
Cicely	Mrs. Brett . . .	Mrs. Chambers	
<i>Highland Reel.</i>			
Sandy	Mr. Tyler . . .	Mr. Chambers	
Charley	Mr. Jefferson .	Mr. Martin	
Coll	Mr. Munto . . .	Mr. Ashton	
Raasay	Mr. Roberts . .	Mr. Kenny	
Jenny	Miss Broadhurst.	Mrs. Chambers	
<i>I'll Tell You What.</i>			
Charles Euston .	Mr. Hallam, Jr.	Mr. Martin	
Sir H'y Harmless	Mr. Jefferson .	Mr. Taylor	
Lady Harriet . .	Mrs. Tyler . . .	Mrs. S. Powell	
Bloom	Mrs. Cleveland .	Mrs. Chambers	
<i>Inconstant.</i>			
Old Mirabel . .	Mr. Prigmore .	Mr. Hamilton	
Lamorce	Mrs. Munto . . .	Mrs. King	
<i>Inkle and Yarico.</i>			
Inkle	Mr. Tyler . . .	Mr. Cleveland	
Curry	Mr. King	Mr. Hughes	
Medium	Mr. Johnson . .	Mr. Kenny	
Campley	Mr. Munto . . .	Mr. Hallam, Jr.	
Wowski	Mrs. Hodgkinson	Mrs. Hughes	
Narcissa	Miss Brett . . .	Mrs. Hodgkinson	
Patty	Mrs. Brett . . .	Mrs. Chambers	
Yarico	Miss Broadhurst.	Mrs. S. Powell	
<i>Irish Widow.</i>			
Nephew	Mr. Cleveland .	Mr. Tyler	
Thomas	Mr. Woolls . . .	Mr. Hodgkinson	
Bates	Mr. Roberts . .	Mr. Hughes	
Blackboy	Mr. McKnight		
<i>Jane Shore.</i>			
Hastings	Mr. Hodgkinson.	Mr. Tyler	
Belmour	Mr. Tyler . . .	Mr. Hallam, Jr.	
Ratcliff	Mr. Woolls . . .	Mr. Hughes	
Catesby	Mr. Cleveland .	Mr. Ashton	
Derby	Mr. Johnson		
Alicia	Mrs. Melmoth .	Mrs. Johnson	
Jane Shore . . .	Mrs. Johnson .	Mrs. S. Powell	
<i>Know Your Own Mind.</i>		<i>New York.</i>	<i>Boston.</i>
Sir H'y Lovewit.	Mr. Tyler . . .	Mr. Martin	
Capt. Bygrove .	Mr. Munto . . .	Mr. Hughes	
Millamour . . .	Mr. Hallam, Jr.	Mr. Chambers	
Charles	Mr. Jefferson .	Mr. Villiers	
Lady Jane	Miss Broadhurst.	Mrs. Chambers	
<i>Le Forest Noire.</i>			
Le Terreur . . .	Mr. Francisquy .	Mr. Hodgkinson	
Lauridan	Mr. Jefferson .	Mr. King	
Geronte	Mr. Val	Mr. Hallam	
Confidante . . .	Mrs. Munto . . .	Mrs. Hughes	
<i>Macbeth.</i>			
Banquo	Mr. Tyler . . .	Mr. Harper	
Duncan	Mr. Johnson . .	Mr. Kenny	
Seyton	Mr. Munto . . .	Mr. Ashton	
Second Witch . .	Mr. Jefferson .	Mr. Johnson	
Third Witch . .	Mrs. Brett . . .	Mrs. Hamilton	
Lady Macbeth . .	Mrs. Melmoth .	Mrs. S. Powell	
<i>Midnight Hour.</i>			
General	Mr. Prigmore .	Mr. Hamilton	
Nicholas	Mr. Hallam . . .	Mr. Prigmore	
Sebastian	Mr. Jefferson .	Mr. Martin	
Matthias	Mr. Johnson . .	Mr. Villiers	
Marquis	Mr. Tyler . . .	Mr. Taylor	
<i>No Song No Supper.</i>			
Dorothy	Miss Broadhurst.	Mrs. Pick	
Louisa	Mrs. Munto . . .	Mrs. King	
<i>Padlock.</i>			
Don Diego	Mr. Woolls . . .	Mr. Kenny	
Leander	Mr. Tyler . . .	Mr. Chambers	
<i>Poor Vulcan.</i>			
Adonis	Mr. Jefferson .	Mr. Tyler	
Mercury	Mr. Munto . . .	Mr. Jefferson	
Jupiter	Mr. Tyler . . .	Mr. Chambers	
Grace	Mrs. Hodgkinson	Mrs. Chambers	
Venus	Miss Broadhurst.	Mrs. Hodgkinson	
<i>Provoked Husband.</i>			
Lord Townly . .	Mr. Hallam . . .	Mr. Hodgkinson	
Moody	Mr. Prigmore .	Mr. Villiers	
Basset	Mr. Hallam, Jr.	Mr. Taylor	
Squire Richard .	Mr. Jefferson .	Mr. Martin	
Miss Jenny	Mrs. Hallam . .	Mrs. Chambers	
Myrtilla	Mrs. Munto . . .	Mrs. King	
<i>Purse.</i>			
Edward	Mr. Tyler . . .	Mr. Chambers	
Thomas	Mr. Jefferson .	Mr. Villiers	

productions in this list were two comedies that had not been played in New York—Holcroft's "Deserted Daughter" and Cumberland's "Wheel of Fortune." The former was produced by the Old American Company in both cities before its production in Philadelphia, but the "Wheel of Fortune" was played by the Philadelphia company the evening previous to its production in Boston. Another piece in the list not previously given was Dibdin's burletta, "Poor Vulcan," played in Philadelphia during the season 1794-5.

Besides those already mentioned a long list of pieces was presented for the first time in New York, some of which had their initial performance in America. These comprised the "Adopted Child," a musical drama by Samuel Birch that had been acted with success at Drury Lane; the "Masked Apparition," of which there is no cast, probably identical with Cross' musical romance, the "Apparition," originally produced at the Haymarket; the "Milliners," probably the

CONTRASTED CASTS—NEW YORK AND BOSTON.

<i>Robin Hood.</i>	<i>New York.</i>	<i>Boston.</i>		<i>New York.</i>	<i>Boston.</i>
Robin Hood . . .	Mr. King . . .	Mr. Tyler	Rowley	Mr. Woolla . .	Mr. Johnson
Allan-a-Dale . .	Mr. Munto . .	Mr. Cleveland	Snake	Mr. Munto . .	Mr. Ashton
Fitzherbert . .	Mr. Johnson .	Mr. Ashton	Trip	Mr. Durang . .	Mr. Taylor
Edwin	Mr. Tyler . . .	Mr. Chambers	Moses	Mr. Jefferson .	Mr. Villiers
Annette	Mrs. Brett . . .	Mrs. Hughes	Mrs. Candour .	Mrs. Brett . . .	Mrs. Hodgkinson
Angelina	Miss Broadhurst.	Mrs. Pick	Maria	Mrs. Cleveland .	Mrs. Hughes
			Lady Teazle . .	Mrs. Hallam . .	Mrs. Johnson
<i>Romp.</i>			<i>School for Soldiers.</i>		
Watty Cockney .	Mr. Jefferson .	Mr. Jefferson	Col. Valentine .	Mr. Prigmore .	Mr. Kenny
Old Cockney . .	Mr. Johnson . .	Mr. Ashton	Hector	Mr. Johnson . .	Mr. Hamilton
Miss Le Blond .	Mrs. Tyler . . .	Mrs. Chambers	Clara Mildmay .	Mrs. Cleveland .	Mrs. S. Powell
Penelope	Mrs. Munto . .	Mrs. King	<i>Spoiled Child.</i>		
<i>Rosina.</i>			Tag	Mr. Jefferson .	Mr. Chambers
Capt. Belville .	Mr. Munto . . .	Mr. King	Maria	Mrs. Munto . .	Mrs. Chambers
Irishman	Mr. King	Mr. Kenny			
Will	Mr. Durang . .	Mr. Jefferson	<i>Sultan.</i>		
Phoebe	Mrs. Hodgkinson	Mrs. Hughes	Ismene	Miss Broadhurst.	Mrs. Pick
Rosina	Miss Broadhurst.	Mrs. Hodgkinson	<i>Wheel of Fortune.</i>		
<i>School for Scandal.</i>			Tempest	Mr. Prigmore .	Mr. Hamilton
Sir Peter Teazle .	Mr. Hallam . .	Mr. Hamilton	Woodville . . .	Mr. King	Mr. Harper
Sir Oliver	Mr. Johnson . .	Mr. Kenny	Jenkins	Mr. Munto . .	Mr. Ashton
Crabtree	Mr. Prigmore .	Mr. Hughes	Maid	Mrs. Munto . .	Mrs. King

two-act burletta of T. Harpley acted at Liverpool in 1790; "Speculation," a satire by Reynolds, aimed at the swindling projects then so

FIRST NEW YORK PRODUCTIONS—CASTS.

ADOPTED CHILD.

Boy Miss Harding
Sir Bertrand . . . Mr. Cleveland
La Sage Mr. Tyler
Record Mr. Johnson
Spruce Mr. Hallam, Jr
Flint Mr. Munto
Michael Mr. Jefferson
Clara Miss Broadhurst
Lucy Miss Brett
Sarsnette Mrs. Munto
Neil Mrs. Cleveland

AULD ROBIN GRAY.

Jamie Mr. Francisquy
Donald Mr. Durang
Auld Robin . . . Mr. Johnson
Goody Toothless . Mrs. Brett
Jenny Mad. Gardie

BETTER LATE THAN NEVER.

Saville Mr. Hodgkinson
Flurry Mr. Prigmore
Sir Charles Mr. Tyler
Pallet Mr. Cleveland
Grump Mr. Johnson
Clerk Mr. Durang
Litigamus Mr. Jefferson
Diary Mrs. Hodgkinson
Mrs. Flurry Mrs. Hallam
Augusta Mrs. Johnson

CROCHET LODGE.

Truncheon Mr. Hallam
Nimble Mr. Jefferson
Dr. Chronic Mr. Johnson
Paddy Mr. King
Darnly Mr. Cleveland
Waiter Mr. Durang
Bootcatcher Mr. Lee
Simpkin Mr. Prigmore
Florella Miss Broadhurst
Miss Crotchet . . . Mrs. Brett
Landlady Mrs. Tyler
Maid Mrs. Munto
Thisbe Mrs. Cleveland

ENRAGED MUSICIANS.

Woodcutters . . . { Mr. Durang
 Mr. Lee

Lucas Mr. Dubois
Colas Mr. Francisquy
Innkeeper Mr. Lee
Colette Mad. Val
Lucille Miss Brett
Shepherdess Mrs. Durang
Finette Mad. Gardie

FIRST LOVE.

Fred'k Mowbray, Mr. Hodgkinson
David Mowbray . . Mr. Jefferson
Sir Miles Mowbray . Mr. Johnson
Billy Bustler . . . Mr. Prigmore
Wrangle Mr. Cleveland
Robin Mr. Durang
Lord Sensitive . . . Mr. Tyler
Sabina Rosny . . . Mrs. Cleveland
Mrs. Wrangle . . . Mrs. Tyler
Mrs. Kate Mrs. Brett
Waiting Woman . . Mrs. Munto
Lady Ruby Mrs. Johnson

INDEPENDENCE OF AMERICA.

America Mad. Gardie
Britannia Mrs. Cleveland
Goddess of Liberty . Mrs. Hallam
Senator Mr. Cleveland
British Officers . . { Mr. Munto
 Mr. Lee
The General Mr. Tyler
Officer Mr. Jefferson
Citizen { Mr. Durang
 Mr. Woolls
Boston Messenger . . Mr. Lee
President Mr. Hallam, Jr
Old Woman Mr. Francisquy

MILLINERS.

Abbe Mr. Francisquy
Husband Mr. Val
 { Mr. Jefferson
 Mr. Hallam, Jr
Officers { Mr. Prigmore
 Mr. Durang
Hairdresser Mr. Tompkins
Music Master Mr. Munto
Old Servant Mr. Lee
Simpleton Mr. Dubois
Wife Mad. Val
Nannette Mrs. Brett
Sylvia Mrs. Cleveland

Fanny Mrs. Munto
Rachel Mrs. Tompkins
Emma Mad. Gardie

MY GRANDMOTHER.

Vapour Mr. Hodgkinson
Sir Matthew Mr. Johnson
Woody Mr. Tyler
Souffrance Mr. Cleveland
Tom Mr. Munto
Dicky Gossip . . . Mr. Jefferson
Charlotte Miss Broadhurst
Florella Mrs. Hodgkinson

OLD MAN GROWN YOUNG.

Old Man Mr. Francisquy
Colas Mr. Durang
Cupid Master Stockwell
Finette Mrs. Cleveland
Laurette Mad. Gardie

PRISONER.

Marcus Mr. Hodgkinson
Pasqual Mr. King
Robert Mr. Jefferson
Lewis Mr. Johnson
Narcisso Master Stockwell
Bernardo Mr. Tyler
Clara Miss Broadhurst
Nina Miss Brett
Juliana Miss Harding
Theresa Mrs. Munto

SPECULATION.

Tanjore Mr. Hodgkinson
Ald. Arable Mr. Prigmore
Jack Arable Mr. Jefferson
Capt. Arable Mr. Tyler
Sir Frederick . . . Mr. Cleveland
Vickery Mr. Durang
Promptly Mr. Munto
Meanwell Mr. Lee
Project Mr. Johnson
Lady Project Mrs. Melmoth
Cecilia Mrs. Hallam
Emmeline Mrs. Johnson

TANCRED AND SIGISMUNDA.

Tancred Mr. Hodgkinson
Sifredi Mr. Cleveland

common in London; "Werter and Charlotte," a tragedy based on Goethe's novel which Reynold's wrote when he was a boy at Westminster School; and the two pantomimes, "Old Men Grown Young" and "Whims of Galatea," which owed their production to Mr. Francisquy. All the other first productions in New York this season were anticipated by other companies elsewhere—"Hurlstone's farce, "Crotchet Lodge," and Cumberland's "First Love" at the Boston Theatre, since the retirement of the Old American Company; the two pantomimes, "Enraged Musicians" and "Independence of America," at Richmond the previous season; Thomson's tragedy, "Tancred and Sigismunda," by Mr. and Mrs. Edgar at Savannah in 1794; and the rest by the Philadelphia company. The American pantomime, "Independence of America," which had probably been elaborated in New York, began with an allegorical prologue, included a pastoral dance, and ended with the Declaration of Independence. Madame Gardie must have made a charming figure as *America*, and Mr. Tyler in his "make-up" as the *General*, it was said, greatly resembled Washington. Mr. Francisquy, to whom the production of the panto-

FIRST NEW YORK PRODUCTIONS—CASTS.

Rodolpho	Mr. King	Dorilas	Mr. Jefferson	Sadi	Mr. Jefferson		
Officer	Mr. Munto	Alexis	Mr. Durang	Violet	Mr. Hallam, Jr		
Osmond	Mr. Tyler	Strephon	Mr. Munto	Kilmallock	Mr. King		
Laura	Mrs. Tyler	Palemon	Mr. Leonard	Ganem	Mr. Cleveland		
Sigismunda	Mrs. Johnson	Dametas	Mr. McKnight	Muleteers	Mr. Prigmore		
			Cupid		Master Stockwell	Mr. Woolls	
			Sylvia		Mrs. Cleveland	Mr. Munto	
			Phyllis		Miss Brett	Mr. Lee	
WERTER AND CHARLOTTE.			Louisa	Mrs. Munto	{ Mr. Roberts Mr. De Moulin		
Werter	Mr. Hodgkinson	Pastora	Mrs. Tompkins	Goatherds			
Sebastian	Mr. Cleveland	Phyllida	Mrs. Durang	Goatherd's Son	Mr. Durang		
Lenthup	Mr. Johnson	Galatea	Mad. Gardie	Perequillo	Mr. Leonard		
Albert	Mr. Hallam				Lope Tocho	Mr. Hallam	
Laura	Mrs. Munto				Agnes	Mrs. Hodgkinson	
Charlotte	Mrs. Johnson				Floranthe	Mrs. Cleveland	
			MOUNTAINEERS.			Zorayda	Mrs. Johnson
WHIMS OF GALATEA.			Octavian	Mr. Hodgkinson			
Damon	Mr. Francisquy	Bulcazin Muley	Mr. Tyler				

mimes this season was due, had brought his troupe of French performers from Richmond to New York. He began by giving special performances in the theatre on the 3d and 12th of March by agreement with the managers of the Old American Company.

Among the pieces produced during the season there were three in this list of which no casts had been preserved, or preserved only in part. In the latter class were the "Belle's Stratagem" and

NEW CASTS OF FAMILIAR PIECES.

AS YOU LIKE IT.

Orlando Mr. Cleveland
Oliver Mr. Prigmore
Duke Mr. Hallam, Jr
Banished Duke . . . Mr. King
Jaques Mr. Hodgkinson
Amiens Mr. Tyler
Adam Mr. Johnson
Le Beau Mr. Jefferson
Sylvius Mr. Munto
Jaques de Bois . . Mr. McKenzie
Charles Mr. Lee
Touchstone Mr. Hallam
Audrey Mrs. Brett
Phoebe Mrs. Munto
Celia Miss Broadhurst
Rosalind Mrs. Johnson

BELLE'S STRATAGEM.

Doricourt Mr. Hodgkinson
Flutter Mr. Hallam, Jr
Sir George Touchwood . Mr. King
Courtall Mr. Hallam
Saville Mr. Cleveland
Dick Mr. Durang
Pilgrim Mr. Munto
Villers Mr. Woolls
Mr. Hardy Mr. Prigmore
Widow Racket . . Mrs. Melmoth
Lady Frances . . . Mrs. Hallam
Miss Ogle Mrs. Cleveland
Kitty Willis Mrs. Munto
Letitia Hardy . Mrs. Hodgkinson

GUARDIAN.

Heartly Mr. Hallam
Sir Charles Clackit . Mr. Prigmore
Young Clackit . . . Mr. Jefferson
Lucy Mrs. Brett
Harriet Mrs. Hallam

HAMLET.

Hamlet Mr. Hallam
King Mr. Cleveland
Horatio Mr. Tyler
Laertes Mr. Hallam, Jr
Polonius Mr. Johnson
Rosencranz Mr. Woolls
Guildenstern Mr. Munto
Osric Mr. Jefferson
Bernardo Mr. Lee
Francisco Mr. McKenzie
Gravediggers . { Mr. Prigmore
 Mr. Roberts
Ghost Mr. King
Queen Mrs. Melmoth
Player Queen . . . Mrs. Brett
Ophelia Mrs. Hodgkinson

LOVE MAKES A MAN.

Carlos Mr. Hodgkinson
Clodio Mr. Cleveland
Governor Mr. Tyler
Sanche Mr. Jefferson
Antonio Mr. King
Charico Mr. Johnson
Don Duart Mr. Hallam, Jr
Don Lewis Mr. Prigmore
Louisa Mrs. Cleveland
Elvira Mrs. Tyler
Angelina Mrs. Johnson

LYAR.

Young Wilding . Mr. Hodgkinson
Old Wilding . . . Mr. Johnson
Sir James Elliott . Mr. Cleveland
Papillion Mr. Jefferson
Miss Godfrey . . Mrs. Cleveland
Kitty Mrs. Brett
Miss Grantham . . Mrs. Hallam

MUCH ADO ABOUT NOTHING.

Benedick Mr. Hodgkinson
Leonato Mr. Tyler
Claudio Mr. Cleveland
Prince Mr. Johnson
Don John Mr. Hallam, Jr
Anthonio Mr. King
Verges Mr. Jefferson
Dogberry Mr. Prigmore
Hero Mrs. Cleveland
Margaret Mrs. Brett
Beatrice Mrs. Johnson

THOMAS AND SALLY.

Thomas Mr. Hodgkinson
Squire Mr. Tyler
Dorcas Mrs. Brett
Sally Miss Broadhurst

TWO MISERS.

Gripe Mr. Hallam
Hunks Mr. Johnson
Osman Mr. Jefferson
Ali Mr. Prigmore
Mustapha Mr. King
Selim Mr. Munto
Lively Mr. Tyler
Jenny Miss Brett
Harriett Miss Broadhurst

TWO PHILOSOPHERS.

Philosophers . . { Mr. Jefferson
 Mr. Durang
Drummer Mr. Munto
Fifer Mr. McKnight
Sergeant Mr. Lee
Merry Girl Mad, Gardie

the "Lyar;" the others were "Hamlet" and the pantomime, "Two Philosophers." That the remaining productions in the list of familiar pieces had not been revived since the reorganization of the Old American Company in 1792 is surprising, but such is the fact. The New Yorkers had seen only Mrs. Kenna as *Rosalind*; and "Much Ado About Nothing," although played by the Old American Company in Philadelphia with Hallam as *Benedick* and Mrs. Morris as *Beatrice*, had not previously been produced in New York. Even now Hodgkinson only presented the comedy for his benefit for the sake of appearing as *Benedick*, to Hallam's discomfiture.

The casts in which the players can be placed in juxtaposition with the previous representatives of the roles in the principal pieces

CONTRASTED CASTS—CHANGES.

PLAYS.	1792-5.	1796.	PLAYS.	1792-5.	1796.
<i>Bold Stroke for a Husband.</i>			<i>Jemmy Jumps</i> . Mr. Prigmore . Mr. Hodgkinson		
Don Carlos . . .	Mr. King . . .	Mr. Cleveland	Betty	Mrs. Pownall .	Miss Broadhurst
Don Garcia . . .	Mr. Hammond .	Mr. Munto	Louisa	Mrs. Kenna . .	Mrs. Johnson
Gaspar	Mr. Richards .	Mr. Johnson	Landlady	Mrs. Rankin . .	Mrs. Munto
Don Vincentio .	Mr. Martin . .	Mr. Jefferson	<i>Jew.</i>		
Victoria	Mrs. Wilson . .	Mrs. Cleveland	Charles Ratcliffe .	Mr. Martin . .	Mr. Cleveland
Minette	Mrs. Pownall .	Mrs. Hodgkinson	Fred'k Bertram .	Mr. Fawcett . .	Mr. Hallam, Jr
Laura	Mrs. Kenna . .	Mrs. Tyler	Sir Stephen . . .	Mr. Richards .	Mr. Tyler
Marcella	Mrs. Hamilton .	Mrs. Munto	Mrs. Ratcliffe . .	Mrs. Hamilton .	Mrs. Tyler
Inis	Mrs. Brett	Dorcas	Mrs. Miller . .	Mrs. Brett
<i>Carmelite.</i>			Mrs. Goodison .	Miss Chaucer .	Mrs. Durang
Montgomeri . .	Mr. Martin . .	Mr. Cleveland	Eliza	Mrs. Hallam . .	Mrs. Johnson
Gyfford	Mr. Ashton . .	Mr. Johnson	<i>Maid of the Mill.</i>		
Fitz-Allan . . .	Mr. Kenna . .	Mr. Munto	Aimworth	Mr. Hodgkinson .	Mr. Tyler
Hildebrand . .	Mr. Richards .	Mr. Tyler	Mervyn	Mr. West	Mr. Munto
<i>Child of Nature.</i>			Fairfield	Mr. Ashton . .	Mr. Johnson
Granada	Mr. Martin . .	Mr. Munto	Fanny	Mrs. Kenna . .	Mrs. Hodgkinson
Seville	Mr. Ryan . . .	Mr. McKenzie	Theodosia	Mrs. Hallam . .	Mrs. Munto
Marchioness . .	Mrs. Pownall .	Mrs. Hallam	Lady Sycamore .	Mrs. Hamilton .	Mrs. Brett
<i>Edgar and Emmeline.</i>			Patty	Mrs. Pownall .	Miss Broadhurst
Florimund . . .	Mr. Martin . .	Mr. Jefferson	<i>Quaker.</i>		
Emmeline	Mrs. Marriott .	Mrs. Cleveland	Steady	Mr. King	Mr. Tyler
<i>Farmer.</i>			Lubin	Mr. Nelson . . .	Mr. Prigmore
Valentine . . .	Mr. West . . .	Mr. Tyler	Farmer Easy . . .	Mr. Ashton . .	Mr. Roberts
Rundy	Mr. Martin . .	Mr. Jefferson	Floretta	Mrs. Solomon .	Miss Broadhurst
Fairly	Mr. Heard . . .	Mr. Johnson	Cicely	Mrs. Miller . . .	Mrs. Brett
Col. Dormant .	Mr. Ashton . .	Mr. Munto			

always serve to show the character, value and importance of the changes in the company. Most of these pieces had not been revived since early in the epoch, hence the frequent recurrence of the names of Messrs. Hammond, Heard, Richards, Ryan and West, and of Mrs. Kenna, Mrs. Pownall and Mrs. Marriott. Mrs. Hamilton had ceased to be a member of the company, and Mrs. King and Mr. Martin were out of the bills this season. Mr. and Mrs. Munto had returned to New York after a year's absence in the South. It is unnecessary to analyze the relations of the new players to the old, as the order of succession can be seen in a glance at the contrasted casts.

This is a fitting place to recite the relations of Mrs. Hallam to the theatre, and especially toward Mr. and Mrs. Hodgkinson, up to the close of this season. The recital is from a pamphlet that Hodgkinson caused to be printed in 1797. When the story was originally published it was as unnecessary as it was cruel, because all causes for its recital had disappeared with Mrs. Hallam's final withdrawal from the stage, its publication being due to malice because Hodgkinson was hissed after

CONTRASTED CASTS—CHANGES.

PLAYS.	1792-5.	1796.	PLAYS.	1792-5.	1796.
<i>Road to Ruin.</i>			Clara	Mrs. King . . .	Mrs. Tyler
Dornton	Mr. Henry . .	Mr. Johnson	Carlotta	Mrs. Miller . .	Miss Harding
Millford	Mr. Martin . .	Mr. Cleveland	<i>Wild Oats.</i>		
Smith	Mr. Ashton . .	Mr. Munto	Smooth	Mr. Henry . .	Mr. Jefferson
Jacob	Mr. Ryan . . .	Mr. Lee	Harry Thunder .	Mr. West . . .	Mr. Cleveland
Hosier	Mr. Tyler		Banks	Mr. Heard . . .	Mr. Johnson
Mrs. Ledger . .	Mrs. Kenna . .	Mrs. Munto	Gammon	Mr. Hammond .	Mr. Lee
Jenny	Mrs. Hamilton .	Mrs. Cleveland	Jane	Mrs. Pownall .	Mrs. Hodgkinson
Widow Warren .	Mrs. Pownall .	Mrs. Brett	Amelia	Mrs. Kenna . .	Mrs. Tyler
<i>School for Greybeards.</i>			Lady Amaranth .	Mrs. Henry . .	Mrs. Johnson
Don Octavio . .	Mr. Martin . .	Mr. Cleveland	<i>Young Quaker.</i>		
Peter	Mr. Ashton . .	Mr. Roberts	Capt. Ambush .	Mr. Martin . .	Mr. Hallam, Jr
Pedrillo	Mr. Lee		Shadrach . . .	Mr. Hammond .	Mr. Jefferson
Jaques	Mr. Munto		Goliath	Miss Hatton . .	Miss Harding
Antonia	Mrs. Hodgkinson	Miss Broadhurst	Pink	Mrs. Pownall .	Mrs. Cleveland
Rachel	Mrs. Pownall .	Mrs. Brett	Lady Rounceval .	Mrs. Miller . .	Mrs. Brett
Viola	Mrs. Marriott .	Mrs. Cleveland	Mrs. Milleffleur .	Mrs. Hamilton .	Mrs. Tyler
			Judith	Mrs. King . . .	Mrs. Munto

the Hallam riot. Dunlap may have been ignorant of Mrs. Hallam's persistent intemperance, but Hodgkinson, if his own story is true, knew all about it long before he enticed the ambitious dramatist to buy a share in the business. According to his pamphlet, Mrs. Hallam, as early as October 20th, 1794, while playing *Lady Racket* in Philadelphia, was "in too degraded a state to be seen." When she observed, Hodgkinson adds, that some of the ladies noticed her condition, she assailed them with bad language. Again, on the 27th of October, in a violent fit of intemperance, she quarrelled with Ashton, and, when Hodgkinson interfered, she called him rascal, scoundrel, swindler and other pet names, and, while he was playing in "Don Juan," the afterpiece, baited him with "every mock and ridicule that could be." The next day Mrs. Hallam apologized to Hodgkinson, pretending to have no knowledge of the events of the previous evening, and the two managers dined together at Oeller's, where a reconciliation was effected, Hallam saying, "I know that girl so well I'm sure she never will forgive herself, or drink anything but water as long as she lives." Notwithstanding Hallam's assurances, she was intoxicated again while playing *Lady Fancourt* in "Love's Fraillties" on the 14th of November, was incapacitated from playing *Miss Walsingham* in the "School for Wives" on the 20th of December, and was even worse as *Marianne* in the "Dramatist" on the 29th. The first of these three scenes occurred in Philadelphia, and the last two in New York. On the 5th of January, 1795, Hodgkinson accidentally cut Hallam's hand in the fight with *Douglas* in "Percy," whereupon Mrs. Hallam went into a violent rage, exclaiming, "That damn'd butcher has cut Mr. Hallam." The next day Hodgkinson wrote to Hallam: "Sir, we are a city talk; and it would certainly be better to endeavor that Mrs. Hallam should be

kept at home than suffered to expose us and herself when she is unfit to be seen." No immediate action was taken; but on the 10th the actress, as *Lady Euston* in "I'll Tell You What," was in a "state of partial intoxication;" on the 28th, as the *Marchioness* in the "Child of Nature," she was again intoxicated, and on the 5th of February, as *Eliza Ratcliffe* in the "Jew," she was "an exhibition too disgusting to remember and too disgraceful to the stage to be dwelt upon." On the last occasion there was a cry in the audience—"She must insult us no more"—and Hallam finally consented to his wife's temporary sequestration. She was, however, restored to the stage as *Lady Teazle* on the 25th of March; but on the 30th, as *Cordelia*, she was not perfectly herself; and on the 10th of April, when she appeared as *Louise* in "World in a Village," "several people, in disgust, left the theatre." On the 11th of May Mrs. Hallam played *Miss Neville* in "Know Your Own Mind," dressing in the same room with Mrs. Hodgkinson. During the progress of the piece she insulted Mrs. Hodgkinson in very energetic language. "Damn the play," she exclaimed, "damn the person who got it up, and damn the person for whom it was got up!" Hodgkinson then threatened to offer his share in the property to the highest bidder; but again, on the 18th, Mrs. Hallam made an exhibition of herself in "Which is the Man?" for Woolls' benefit. Hallam then agreed to withdraw her at the close of the season, and authorized Hodgkinson to write to England to procure an actress in her place. The engagement of Mrs. Johnson was the outcome. Mrs. Hallam, however, played with the Providence contingent in the Autumn of 1795, and when the "Clandestine Marriage" was produced at the Boston Theatre, Mr. Hallam insisted that his wife should play *Miss Sterling*, notwithstanding his agreement with Hodgkinson in regard to her retire-

ment. Hodgkinson yielded, and Mrs. Johnson agreed to allow Mrs. Hallam all the parts she had previously played, but demanded the elegant characters in comedy in the new pieces, in accordance with her contract. All this knowledge Hodgkinson possessed before he invited Dunlap into the partnership, and yet he not only used Mrs. Hallam's failings as an excuse for breaking his covenants with Dunlap, but engaged himself to Wignell almost before the ink of his first contract with Dunlap was dry. The Wignell agreement, however, was cancelled almost immediately.

There was some rather free criticism of the plays and players during the season, which originated with a band of critics who called themselves the Mohawks. Farquhar's "Inconstant," which had been revived by Hodgkinson, was condemned by these theatrical reformers. Cumberland's "Wheel of Fortune" did not meet their approbation, although Hodgkinson as *Penruddock*, Jefferson's *Daw* and Mrs. Johnson's *Emily Tempest* were praised. King as *Woodville* and Cleveland as *Harry* were censured. The only difference between Prigmore's acting as *Tempest* and his acting generally was that between a hat cocked up and a cocked-up hat. Hodgkinson was justly rebuked for casting a man named Lee for *Widow Cheshire* in the "Agreeable Surprise"—"a heavy, vulgar, stupid fellow, with no requisite for the stage, except a bass voice and some knowledge of music." Jefferson fell under the lash as *Endless* in "No Song No Supper," but the Mohawks praised Prigmore's *Crop*. Miss Broadhurst was always a favorite with these savages. Mr. and Mrs. Hallam as *Sir Peter* and *Lady Teasle* were reminded that the critics could not forget Mr. and Mrs. Henry in these parts; that they could not but remember that such things were, and were most precious. "Poor Vulcan" was pronounced "insipid, taste-

less and unentertaining." They wanted to know why *Miss Neville* in "Know Your Own Mind," played by Mrs. Cleveland, was not given to Mrs. Hallam or Mrs. Johnson; and they asked, "Where was Mr. Hallam when the part of *Captain Bygrove* was cast upon Mr. Munto, who, whenever he appears in uniform, reminds us of a servant in livery?" The managers were blamed for putting "a poor, deformed idiot," Roberts, in the fine part of *Canton* in the "Clandestine Marriage." Sometimes there was generous praise, however, Mrs. Melmoth's *Alicia*, for instance, being said to have been full of fiery passion, and Mrs. Johnson's *Jane Shore* of tender pathos. One critic charged King with neglecting to commit the words as *Lenox* in the "Deserted Daughter" and of his part in the "Agreeable Surprise" on the 9th of March, and suggested that he ought to be displaced. King replied in a letter in the *Gazette*, in which he denied the charge and called the critic a liar and an assassin. On the 23d "A Citizen" wrote to the *Gazette*, saying of the *Diary* critics: "I understand there are three whose cleverness abuses merit! A pretty coalition when three cannot write common sense! Yet these are the reptiles who judge for the city of New York and decant on the merits of performers; these are the snakes which sting people in the dark who endeavor to get their bread by indefatigable study; these are the caterpillars who would nip merit in the bud." It will be observed there was strong and coarse language on both sides.

When the season closed Mr. Prigmore, Mr. and Mrs. Cleveland, Mr. and Mrs. King, Miss Broadhurst and Madame Gardie retired from the company. Mrs. King had been ill during almost the whole season.

CHAPTER XVII.

THE BOSTON THEATRE, 1796-7.

MR. WILLIAMSON'S SEASON — THE PRODUCTIONS — MRS. WHITLOCK — MR. JONES — MR. BATES — WILLIAM CHARLES WHITE — HIS "ORLANDO" — "AMERICANS IN ENGLAND" — NEW ENGLISH PIECES — WORK OF THE COMPANY — RETIREMENT OF THE ROWSONS — THEIR PARTS.

POLITICAL feeling ran very high in the theatres during the last decade of the last century, the English actors, as a rule, becoming intense Republicans. Mr. Williamson, apparently, was an exception, for which, however, he had other motives than mere partisan sentiment. "We have the opinion hollow as to the merits of the company and the patronage of the 'better sort,'" he wrote to Hodgkinson; "but the rage for novelty in Boston and prevailing Jacobin spirit in the lower ranks are our strongest opponents." To a great extent the Boston Theatre depended for its patronage on the Federalist element, while the new Boston Haymarket was avowedly built to cater for the Republicans. As a matter of course the divided patronage consequent upon such narrow views, leading to the creation of two theatres in a city that could not more than support one, brought about the failure of both. "Two theatres cannot be supported," Williamson said in his letter; "an additional public could not be created with an additional theatre." The old theatre naturally strove to retain as much of the "Jacobin" element as possible, and the consequent efforts

to avoid offense to the partisans of France were sometimes very amusing. The production of the "Poor Soldier" was a case in point. The character of *Bagatelle* had become very offensive to American Frenchmen, and it was therefore cut out of the opera by Williamson's direction, *Domingo*, a negro valet, being substituted. Such makeshifts, however, could not appease a public seeking a patriotic drama, with "Bunker Hill" and all the glare of Charlestown on fire at the other house.

Williamson's season, which opened on the 19th of September, began with a great flourish of trumpets. Besides the members of the Boston Theatre company whom he retained, he engaged a number of the principal performers from the Philadelphia company, including Mrs. Whitlock and Mr. Bates for limited engagements, and Mr. Chalmers, Mr. and Mrs. Marshall, the Rowsons and the Solomons. To these he added Jones for a limited engagement, and Fawcett, who, like Jones, had been with Sollee at Charleston. Chalmers made his first appearance in Boston on the opening night as *Vapid* in the "Dramatist," and Jones reappeared the same night as *Jemmy Jumps* in the "Farmer." Another name in the opening bill was that of Mr. Downie, who made his

LIST OF PRODUCTIONS.

1796.

- Sept. 19—Dramatist Reynolds
Farmer O'Keefe
21—School for Scandal . . Sheridan
Lyar Foote
23—West Indian Cumberland
Spoiled Child Bickerstaff
26—Much Ado About Nothing
Shakspeare
Modern Antiques . . . O'Keefe
28—Romeo and Juliet . . Shakspeare
30—Know Your Own Mind . . Kelly
Rosina Mrs. Brooke
Oct. 3—Isabella Southerne
Lyar.
5—Provoked Husband . . Vanbrugh
Maid of the Oaks . . Burgoyne
6—Percy Miss More
Purse Cross
10—Isabella.
Oscar and Malvina.
12—Venice Preserved . . . Otway
14—Way to Keep Him . . . Murphy
Rosina.
17—Cymbeline Shakspeare
Romp Bickerstaff
19—Jealous Wife Colman
Purse.
21—Fontainville Forest . . . Boaden
Farmer.

- Oct. 24—Way to Keep Him.
Irishman in London . Macready
26—Jealous Wife.
Love a la Mode Macklin
28—Fair Penitent Rowe
Virgin Unmasked Fielding
31—Roman Father Whitehead
Highland Reel O'Keefe
(Mrs. Whitlock's benefit.)
Nov. 2—Mountaineers Colman, Jr
Purse.
4—Inkle and Yarico . . Colman, Jr
First Floor Cobb
(Mr. Jones' benefit.)
7—Love in a Village . . Bickerstaff
Lying Valet Garrick
9—As You Like It Shakspeare
My Grandmother Hoare
11—Suspicious Husband . . Hoadly
Tom Thumb, the Great . O'Hara
14—Lionel and Clarissa . Bickerstaff
Sultan Bickerstaff
16—As You Like It.
Tom Thumb.
18—Miser Fielding
Catharine and Petruchio
Shakspeare
21—Hamlet Shakspeare
Spoiled Child.
23—George Barnwell Lillo
Peeping Tom of Coventry, O'Keefe
25—Speculation Reynolds
Virgin Unmasked.
28—Hamlet.
Poor Soldier O'Keefe
30—Belle's Stratagem . Mrs. Cowley
Tom Thumb.
Dec. 2—Inkle and Yarico.
Harlequin's Invasion . . Garrick
5—Patriot.
Harlequin Skeleton.
Beggars on Horseback . . O'Keefe
(Mr. Bates' benefit.)
7—Chances Garrick
Harlequin's Invasion.
9—Busybody Mrs. Centlivre

debut as *Neville* in the comedy. For his first appearance in Boston Mr. Rowson was given the part of *Farmer Blackberry* in the "Farmer," to which he must have been grotesquely unequal, and Mrs. and Miss Rowson were respectively *Betty Blackberry* and *Molly Maybush*. Mr. Fawcett was first seen as *Sir James Elliott* in the "Liar" on the second night, and Mr. Beete also modestly appeared as *Joseph's Servant* in the "School for Scandal." Although Mr. Marshall afterward played *Ennui* in the "Dramatist" and *Valentine* in the "Farmer," his Boston *debut* was made as *Mercutio* on the 28th, Mrs. Marshall making her first appearance in Boston as *Juliet*. Mrs. Solomon as *Lady Jane* and Madame Gardie as *Mad. La Rouge* in "Know Your Own Mind" were seen for the first time on the 30th. On the 3d of October Mrs. Whitlock made her Boston *debut* in the title-role of "Isabella." Her engagement was not merely a special

one, being limited to twelve nights; it was the first star engagement in America. According to the newspapers of the time she was paid \$450 and given a benefit. Mr. Whitlock made his only appearance in Boston as *Horatius* to his wife's *Horatia* in the "Roman Father" for her benefit. Mrs. Whitlock's parts¹ comprised those only in which she had been most popular in Philadelphia. Two days after Mrs. Whitlock's benefit Mr. Jones' engagement also closed, a benefit following. Jones, who appeared nearly every night, sometimes twice, played a round of his favorite characters in Boston, together with two or three new parts. This brief engagement was

¹ MRS. WHITLOCK'S PARTS.

Cymbeline Imogen
Fair Penitent Calista
Fontainville Forest Adeline
Isabella Isabella
Maid of the Oaks . . . Lady Bab Lardoon
Percy Elwina
Provoked Husband Lady Townly
Roman Father Horatia
Venice Preserved Belvidera
Way to Keep Him Mrs. Lovemore

Dec. 9—Agreeable Surprise . . O'Keefe
12—Henry IV Shakspeare
Death of Captain Cook.
(Mr. Chalmer's benefit.)
14—Douglas Home
Harlequin's Invasion.
16—Mountaineers.
My Grandmother.
19—Douglas.
Death of Captain Cook.
21—Oroonoko Southerne
Sultan.
23—Richard III Shakspeare
Rosina.
26—Way to Get Married . . Morton
Three Weeks After Marriage
Murphy
27—Suspicious Husband.
Critic Sheridan
28—Way to Get Married.
Harlequin's Invasion.

1797.

Jan. 2—Tancred and Sigismunda, Thomson
Poor Soldier.
4—Lionel and Clarissa.
Critic.
6—Next-Door Neighbors
Mrs. Inchbald
Children in the Wood . . Morton
9—Rivals Sheridan
Death of Captain Cook.
11—Castle of Andalusia . . O'Keefe
Children in the Wood.
13—Tancred and Sigismunda.
Rosina.
16—Way to Get Married.
Wedding Day . . Mrs. Inchbald
18—She Wou'd and She Woul'd Not
Cibber
All the World's a Stage, Jackman
20—Way to Get Married.
Oscar and Malvina.
23—Next-Door Neighbors.
Richard Cœur de Lion, Burgoyne
25—Three Weeks After Marriage.
Richard Cœur de Lion.

- Jan. 27—Count of Narbonne . . . Jephson
Highland Reel.
- Feb. 1—Mountaineers.
Agreeable Surprise.
- 3—Merchant of Venice . . . Shakspeare
Wedding Day.
- 6—Romeo and Juliet.
Two Hunters and the Milkmaid.
- 8—Spanish Barber . . . Beaumarchais
Two Hunters.
Critic.
- 13—Merry Wives of Windsor
Shakspeare
American Heroine.
- 15—Dramatist.
Richard Cœur de Lion.
- 17—Jew . . . Cumberland
American Heroine.
- 20—Spanish Barber.
My Grandmother.
- 22—Man of Ten Thousand . . . Holcroft
Birthday Lege
- 24—Young Quaker O'Keefe
Birthday.
Wedding Day.
- 27—Preservation Williamson
Two Philosophers.
Romp.
- Mar. 1—Preservation.
- 3—Preservation.
Spanish Barber.
- 6—Maid of the Mill . . . Bickerstaff
Cripples (Pant.).
Spoiled Child.
- 8—Maid of the Mill.
American Heroine. *
- 10—Orlando White
La Boiteuse.
Peeping Tom of Coventry.
- 13—Orlando.
Highland Reel.
(Author's benefit.)
- 15—Preservation.
La Boiteuse.
Midnight Hour . . . Mrs. Inchbald
(Author's benefit.)

previous to his departure for Charleston, where he had become the manager of the City or Church Street Theatre.¹ A somewhat unusual "first appearance in America" was that of William Priest, a member of the band, who had previously been with the Philadelphia orchestra. Priest played *Sciolto* in the "Fair Penitent" on the 28th of October, but was not seen again. Mr. Bates, the Philadelphia comedian, succeeded Jones in the low comedy roles, making his first appearance in Boston as *Woodcock* in "Love in a Village"

¹ MR. JONES' PARTS.

- Cymbeline Cloten
Farmer Jemmy Jumps
First Floor Tim Tartlet
Highland Reel Shelly
Inkle and Yarico Trudge
Lyar Papillion
Modern Antiques Cockletop
Mountaineers Sadi
Much Ado About Nothing . . . Dogberry
Oscar and Malvina Pedlar
Purse Will Steady
Romeo and Juliet Friar Laurence
Romp Watty Cockney
Rosina William
School for Scandal Sir Peter Teazle
Spoiled Child Tag
Virgin Unmasked Coupee
West Indian Varland

on the 7th of November. Bates' engagement was also a limited one, his parts,¹ like Mrs. Whitlock's, being mostly those in which he had been most popular. *Sir John Falstaff*, for Chalmers' benefit, he now played for the first time. Mr. Williamson reserved his first appearance this season until the 14th of November, when he played *Sir John Flowerdale* in "Lionel and Clarissa." Mrs. Hogg, who was known as Miss Storer, and for a brief period as Mrs. Henry, on the colonial stage, made her Boston *debut* as *Lappet*

¹ MR. BATES' PARTS.

Agreeable Surprise Lingo
As You Like It Touchstone
Beggar on Horseback Corney
Hamlet First Gravedigger
Harlequin's Invasion . . . { Snip
 Old Woman
Henry IV Sir John Falstaff
Lionel and Clarissa Colonel Oldboy
Love in a Village Woodcock
Lying Valet Sharp
Miser Lovegold
Mountaineers Sadi
My Grandmother Dicky Gossip
Peeping Tom of Coventry Tom
Poor Soldier Darby
Speculation Project
Tom Thumb, the Great . . . King Arthur

Mar. 17—St. Patrick's Day . . . Sheridan
Le Foret Noire.
(Mr. Tyler's benefit.)
20—Roman Actor Massinger
Critic.
Prisoner Rose
(Mr. Chalmer's benefit.)
22—Day in Turkey . . Mrs. Cowley
Miraculous Mill Francis
Old Maid Murphy
Lethe Garrick
(Mr. T. Paine's benefit.)
24—Merchant of Venice.
Two Hunters.
My Grandmother.
(Ticket night.)
27—Country Girl Garrick
Bird Catcher.
Midas O'Hara
(Mrs. Marshall's benefit.)
29—Lock and Key Hoare
Prisoner.
Oscar and Malvina.
(Mrs. Williamson's benefit.)
31—Life's Vagaries O'Keefe
Devil Upon Two Sticks (Pant.).
Selima and Azor Collier
(Mr. Cleveland's benefit.)
April 3—Follies of a Day . . . Holcroft
Iron Mask.
(Mr. Marshall's benefit.)
5—Deserted Daughter . . . Holcroft
Triumph of Washington.
Island of Calypso.
(Mad. Gardie's benefit.)
7—Mountaineers.
Spoiled Child.
(Mr. White's benefit.)
10—Little Yankee Sailor.
Lock and Key.
Triumph of Washington.
Prisoner.
(Mrs. and the Misses Solomon's benefit.)
12—Americans in England
Mrs. Rowson
Shipwrecked Mariners Preserved.

- April 12—Poor Soldier.
(Mr. and Mrs. Rowson's benefit.)
17—Heigho for a Husband. Waldron
La Petite Espiegle.
Day in Boston.
(Mr. Villiers' benefit.)
19—Americans in England.
21—Americans in England.
Shipwrecked Mariners Preserved.
Lock and Key.
26—Americans in England.
Shipwrecked Mariners Preserved.
Spanish Barber.
(Author's benefit.)
28—Hamlet.
Purse.
- May 1—Mahomet Miller
Magic Cauldron.
No Song No Supper . . . Hoare
(Mrs. Cleveland's benefit.)
3—Slaves in Algiers . . Mrs. Rowson
Midnight Hour.
(Mr. Downie and Miss Rowson's benefit.)
5—Way to Get Married.
Children in the Wood.
(M. Leaumont, Miss Green and Miss
Solomon's benefit.)
8—As You Like It.
Mock Doctor Fielding
(Coles and Clarke's benefit.)
10—Follies of a Day.
Pygmalion.
Paul and Virginia.
(Dubois and Renaud's benefit.)
12—Every One Has His Fault
Mrs. Inchbald
Miraculous Mill
Prisoner.
15—Wonder Mrs. Centlivre
Agreeable Surprise.
(Mrs. Graupner's benefit.)
17—Jane Shore.
Spoiled Child.
(Mr. and Mrs. Marshall's benefit.)
22—Wild Oats O'Keefe
Agreeable Surprise.
(Mr. Villiers' benefit.)

in the "Miser" on the 18th, playing *Catharine* in "Catharine and Petruchio" the same night. Two nights later Mr. Hogg made his first appearance as *Tag* in the "Spoiled Child." Both Mr. and Mrs. Hogg had been with West's Company at Norfolk in the Summer of 1796. An interesting first appearance this season was that of a young Bostonian, the son of a merchant, who abandoned the counting-room for the stage—William Charles White.¹ Young White, who was only in his twentieth year, made his first appearance on any stage on December 14th as *Young Norval* in "Douglas." His career as an actor lasted not quite four months, during

¹ MR. WHITE'S PARTS.

Count of Narbonne Theodore
Douglas Young Norval
Man of Ten Thousand . . . Lord Laroon
Merry Wives of Windsor . . . Fenton
Mountaineers Octavian
Next-Door Neighbors Henry
Orlando Orlando
Preservation Randall
Romeo and Juliet Romeo
Tancred and Sigismunda Tancred

which he attempted both *Romeo* and *Tancred*, and, on the 7th of April, 1797, took a formal leave of the stage with a benefit, playing *Octavian* and delivering a valedictory address. Miss Solomon, who had been a popular little actress in Philadelphia, was seen in Boston this season, among other parts in her favorite role of the hero in "Tom Thumb," and as *Lucianus* to the *Duchess* of Miss Hogg and the *Gonzalo* of Master Gower in the mock play in "Hamlet." Miss C. Solomon made her first appearance on the stage of the Boston Theatre on the 6th of January,

1797, as the *Boy* in "Children in the Wood." Miss M. Solomon was in the cast of "Every One Has His Fault," on May 12th, as *Edward*, a part that indicates that Miss M. Solomon was in fact Miss Solomon. Mrs. Graupner, formerly Mrs. Hellyer, reappeared in Boston on the 23d as *Lauretta* in "Richard Cœur de Lion," after an absence of two years. On the 27th Mr. Coles was noted as making his second appearance on any stage as *Austin* in the "Count of Narbonne," and on the 6th of February Mr. Lege, the pantomimist, made his first appearance in Boston as *Guillot* in the "Two Hunters." There were no other first appearances during the season, except those of one or two nameless amateurs.

- May 24—Town Before You . Mrs. Cowley
Taste of the Times (Local Pant.).
(Paine and Campbell's benefit.)
29—Town Before You.
Taste of the Times.
(Mr. Campbell's benefit.)
31—Mountaineers.
Taste of the Times.
June 2—Such Things Are . Mrs. Inchbald
Agreeable Surprise.
(Mr. Kenny's benefit.)
5—Dramatist.
Ways and Oddities.
Melocosmiosis.
(Mr. Chalmers' benefit.)
7—Rivals.
No Song No Supper.
(Mr. Williamson's benefit.)
16—Midnight Hour.
Son-in-Law O'Keefe
All in Good Humor . . . Oulton
(Dickenson and Prompter's benefit.)
19—Wheel of Fortune . . Cumberland
Ghost Mrs. Centlivre
(Mrs. Bayles' benefit.)
22—Romeo and Juliet.
Poor Soldier.
(Mr. Deblois' benefit.)

Native productions were, as a matter of course, a feature of the season. Among these, the most important, historically considered,

ORLANDO.	were "Orlando,"	AMERICANS IN ENGLAND.
Orlando Mr. White	a tragedy by	Courtland Mr. Kenny
Lysander Mr. Downie	young White,	Folio Mr. Hamilton
Danfred Mr. Kenny	and "Americans	Snap Mr. Rowson
Somerville Mr. Coles	in England," by	Waiter Mr. McKenzie
Albert Mr. Cleveland	Mrs. Rowson.	Capt. Ormsby . . . Mr. Downie
Lucretia Miss Green		Jack Acorn Mr. Hogg
Boy Miss C. Solomon		Thomas Mr. Coles
Cecilia Mrs. Marshall		Bailiff's Man . . . Mr. Clarke

"Orlando" was a very immature work, but it had the regulation productions—two performances and an "author's night." After leaving the stage, Mr. White studied law, and opened an office for the practice of his profession at Providence, R. I., in 1800, but he returned to the stage for another brief period the same year. He was at one time editor of the *National Ægis*, and was the author of

PRESERVATION.	a number of	DAY IN BOSTON.
<i>Characters from Lillo.</i>	plays, besides	Old Hominy . . . Mr. Hamilton
Old Wilmot . . Mr. Williamson	his tragedy of	Spry Mr. McKenzie
Randall Mr. White	"Orlando," in-	Capt. Wayne . . . Mr. Downie
Young Wilmot . Mr. Chalmers	cluding "The	Kiddy Crispin . . Mr. Villiers
Mrs. Wilmot . . Mrs. Hogg	Clergyman's	Miss Tabitha . . Mrs. Rowson
Maria Miss Green	Daughter," "The Country Cousin" and	Nabby Miss Rowson
Charlotte . . . Mrs. Marshall	"The Poor Lodger." He also compiled a	Peggy Mrs. Collins

Original Characters.
 Arnold Mr. Cleveland
 Malign Mr. Kenny
 Flint Mr. Rowson
 Sailor Mr. McKenzie
 Boy Mrs. Williamson

umes, of which it was said it was "made up of here a little Blackstone and there a little White." Mrs. Rowson's "Americans in England"

made no distinct impression in Boston at the time of its production. She subsequently disposed of the right to act the play to Hodgkinson in consideration of a benefit, saying she had lost money by it when originally produced. It was printed, but became one of the scarcest plays of American origin. Mr. Williamson's "Preservation" was composed in part of Lillo's "Fatal Curiosity," played at the Haymarket as early as 1736. In the original, which was in three acts, *Young Wilmot* was murdered by his father, at the instigation of his mother, while he slept, for a casket of jewels, his parents not knowing his identity. The other characters in Lillo's play were *Young Wilmot's* sister *Maria*, her husband *Randall*, and his affianced *Charlotte*. In an alteration, by Henry Mackenzie, produced at Covent Garden in 1784, the *Boy* was introduced. The characters introduced by Mr. Williamson were probably no embellishment to the tragedy. Mr. Villiers' play for his benefit, "A Day in Boston," had, perhaps, no originality, except in name and the names of the characters. To these pieces were added three new pantomimes—the "Birthday," by Lege; "Taste of the Times, or Laugh! Laugh! Laugh!" probably by Paine, as it was given for the joint benefit of Mr. Paine, the dramatist, and Mr. Campbell, the prompter of the theatre, with Mr. Baker, Paine's father-in-law, as the *Clown*; and the "Triumph of Washington" for Madame Gardie's benefit. It is a curious fact that the American patriotic and historical drama at this time took the form of pantomime. Madame Gardie's piece was probably adapted from the production called "Independence of America," first presented by the Francisquy troupe in Richmond in 1795, and afterward in New York. In the Boston cast, Mr. Cleveland was *General Washington*, Madame Gardie *America*, and Mrs. Cleveland the *Goddess of Liberty*, with Lege and Dubois

as Indians instead of British officers, and Renaud as an *Old Soldier* instead of the *Senator* of the earlier piece. The Boston pantomime, "Taste of the Times," made an attempt at scenic realism, views being presented of Mount Vernon, the new Boston State House, Beacon Hill and the Monument. It is not recorded who painted the scenery.

PHILADELPHIA PLAYERS IN BOSTON—CONTRASTED CASTS.

PLAYS.	Boston.	Phil.	PLAYS.	Boston.	Phil.
<i>Castle of Andalusia.</i>			<i>My Grandmother.</i>		
Pedrillo	Mr. Marshall	Mr. Bates	Vapour	Mr. Marshall	Mr. Moreton
Cæsar	Mr. Rowson	Mr. Darley	Woodley	Mr. Rowson	Mr. Darley
Catalina	Mrs. Rowson	Miss Broadhurst	Souffrance . . .	Mr. Cleveland	Mr. Harwood
Victoria	Mrs. Marshall	Mrs. Warrell	Charlotte . . .	Miss Rowson	Miss Broadhurst
<i>Count of Narbonne.</i>			Florella	Mrs. Marshall	Mrs. Oldmixon
Adelaide	Mrs. Marshall	Mrs. Marshall	<i>Next-Door Neighbors.</i>		
Jaqueline	Mrs. Rowson	Miss Willems	Splendorville . .	Mr. Cleveland	Mr. Moreton
<i>Cymbeline.</i>			Shopman	Mr. Rowson	Mr. Darley, Jr
Posthumous . . .	Mr. Chalmers	Mr. Fennell	Lady C. Seymour	Mrs. Cleveland	Mrs. Francis
Iachimo	Mr. Cleveland	Mr. Moreton	Evans	Mrs. Rowson	Mrs. Solomon
Frenchman . . .	Mr. Beete	Mr. Finch	<i>Peeping Tom of Coventry.</i>		
Pisanio	Mr. Marshall	Mr. Marshall	Emma	Miss Rowson	Miss Broadhurst
Helena	Miss Rowson	Mrs. Cleveland	<i>Prisoner.</i>		
<i>First Floor.</i>			Marcos	Mr. Marshall	Mr. Marshall
Young Whimsey	Mr. Cleveland	Mr. Moreton	Pasqual	Mr. Rowson	Mr. Darley, Jr
Monford	Mr. Beete	Mr. Beete	Lewis	Mr. Cleveland	Mr. Moreton
Charlotte	Mrs. Cleveland	Miss Oldfield	Juliana	Miss Solomon	Miss Solomon
Nancy	Miss Rowson	Mrs. Hervey	Clara	Mrs. Cleveland	Miss Broadhurst
Mrs. Patty Pan	Mrs. Rowson	Mrs. Rowson	Theresa	Mrs. Solomon	Mrs. Hervey
<i>Fontainville Forest.</i>			<i>Selima and Azor.</i>		
Montault	Mr. Cleveland	Mr. Green	Azor	Mr. Marshall	Mr. Marshall
Lamotte	Mr. Chalmers	Mr. Chalmers	Scander	Mr. Rowson	Mr. Darley
Nemours	Mr. Beete	Mr. Cleveland	Ali	Mr. Cleveland	Mr. Bates
<i>Harlequin's Invasion.</i>			Fatima	Mrs. Rowson	Mrs. Rowson
Harlequin	Mr. Chalmers	Mr. Francis	Lesbia	Mrs. Solomon	Miss Broadhurst
Mercury	Mr. Marshall	Mr. Marshall	Selima	Mrs. Marshall	Mrs. Marshall
Mrs. Snip	Mrs. Rowson	Mrs. Rowson	<i>She Won'd and She Won'd Not.</i>		
<i>Lionel and Clarissa.</i>			Trapanti	Mr. Chalmers	Mr. Chalmers
Lionel	Mr. Marshall	Mr. Marshall	Don Phillip . . .	Mr. Marshall	Mr. Fennell
Jenkins	Mr. Rowson	Mr. Darley	Octavio	Mr. Cleveland	Mr. Green
Harman	Mr. Cleveland	Mr. Cleveland	Diego	Mr. Rowson	Mr. De Moulin
Clarissa	Mrs. Marshall	Mrs. Warrell	Flora	Mrs. Cleveland	Mrs. Francis
Diana	Miss Rowson	Mrs. Oldmixon	Rosara	Mrs. Rowson	Mrs. Morris
<i>Little Yankee Sailor.</i>			Hypolita	Mrs. Marshall	Mrs. Marshall
William	Miss Solomon	Mast. T. Warrell	<i>Shipwrecked Mariners Preserved.</i>		
<i>Merry Wives of Windsor.</i>			Capt. Hatchway	Mr. Lege	Mr. Lege
Ford	Mr. Chalmers	Mr. Chalmers	Jacqueline . . .	Miss Solomon	Miss Solomon
Dr. Caius	Mr. Marshall	Mr. Marshall	<i>Speculation.</i>		
Pistol	Mr. Cleveland	Mr. Francis	Tanjore	Mr. Chalmers	Mr. Moreton
Bardolph	Mr. Rowson	Mr. Darley, Jr	Jack Arable . . .	Mr. Marshall	Mr. Marshall
Robin	Miss Solomon	Miss Solomon	Lady Project . .	Mrs. Rowson	Mrs. Shaw
Mrs. Page	Mrs. Cleveland	Mrs. Whitlock	Cecilia	Mrs. Cleveland	Mrs. Marshall
Mrs. Ford	Mrs. Marshall	Mrs. Morris			
Mrs. Quickly . .	Mrs. Rowson	Mrs. Rowson			

The productions new to Boston comprised many pieces in which the acquisitions to the company had previously appeared in Philadelphia, now either retaining their former roles or succeeding to others of more importance. The Rowsons, it is apparent, were held in higher esteem in Boston than elsewhere, even Mr. Rowson being accorded parts of some importance. The Clevelands made some progress, but Mr. Marshall remained where he began, and Mrs. Marshall, in consequence of the rivalry of Mrs. Williamson, receded a

NEW BOSTON PRODUCTIONS—SUPPLEMENTARY CASTS.

CASTLE OF ANDALUSIA.

Don Scipio . . . Mr. Hamilton
Don Juan . . . Mr. Kenny
Don Alphonso . . Mr. Downie
Spado . . . Mr. Villiers
Sanguino . . . Mr. Hogg
Phillipo . . . Mrs. Williamson
Lorenza . . . Mad. Gardie
Isabella . . . Mrs. Hogg

COUNT OF NARBONNE.

Count . . . Mr. Chalmers
Theodore . . . Mr. White
Fabian . . . Mr. Kenny
Austin . . . Mr. Coles
Countess . . . Mrs. Hogg

CYMBELINE.

Cymbeline . . . Mr. Kenny
Belarius . . . Mr. Hamilton
Arviragus . . . Mr. Downie
Queen . . . Mrs. Baker

FIRST FLOOR.

Old Whimsey . . Mr. Hamilton
Landlord . . . Mr. Kenny
Simon . . . Mr. McKenzie
Furnish . . . Mr. Ashton
Snap . . . Mr. Clarke

FONTAINVILLE FOREST.

Louis . . . Mr. Downie
Peter . . . Mr. Kenny
Jaques . . . Mr. Fawcett
Laval . . . Mr. Radcliffe
Hortensia . . . Mrs. Baker

HARLEQUIN'S INVASION.

Bog . . . Mr. Collins
Capt. Bounce . . Mr. Fawcett
Abraham . . . Mr. Villiers
Forge . . . Mr. Hamilton
Taffy . . . Mr. Hogg
Dolly Snip . . . Mrs. Collins

LIONEL AND CLARISSA.

Sir John . . . Mr. Williamson
Jenny . . . Mrs. Williamson
Lady Mary . . . Mrs. Baker

MERRY WIVES OF WINDSOR.

Sir John Falstaff . Mr. Williamson
Shallow . . . Mr. Kenny
Slender . . . Mr. Villiers
Sir Hugh Evans . Mr. Hamilton
Mr. Page . . . Mr. Hogg
Host . . . Mr. Downie
Nym . . . Mr. Clarke
Rugby . . . Mr. McKenzie
Simple . . . Miss Green
Ann Page . . . Mrs. Collins

MY GRANDMOTHER.

Sir Matthew . . Mr. Hamilton

NEXT-DOOR NEIGHBORS.

Blackman . . . Mr. Hamilton
Bluntly . . . Mr. Villiers
Manly . . . Mr. Collins
Willford . . . Mr. Kenny
Lucre . . . Mr. Downie
Lord Hazard . . . Mr. Hogg
Henry . . . Mr. White
Lady Bridget . . Miss Green
Eleanor . . . Mrs. Williamson

PEEPING TOM OF COVENTRY.

Mayor . . . Mr. Hamilton
Harold . . . Mr. Downie
Count Lewis . . Mr. McKenzie
Goodwin . . . Mr. Kenny
Crazy . . . Mr. Villiers
Lady Godiva . . Miss Green
Mayoress . . . Mrs. Baker
Maud . . . Mrs. Williamson

PRISONER.

Bernardo . . . Mr. Downie
Roberts . . . Mr. Villiers
Nina . . . Mrs. Williamson

SHE WOU'D AND SHE WOU'D NOT

Soto . . . Mr. Villiers
Don Louis . . . Mr. Hogg
Corrigidore . . . Mr. Downie
Host . . . Mr. Kenny
Don Manuel . . Mr. Hamilton
Villetta . . . Mrs. Collins

SHIPWRECKED MARINERS
PRESERVED.

Jack Rattling . . Mr. Hogg
Gerald . . . Mr. Kenny
Ramirez . . . Mr. Dubois
Rosalie . . . Mad. Gardie

SPECULATION.

Ald. Arable . . . Mr. Hamilton
Capt. Arable . . Mr. Cleveland
Sir Frederick Faintly, Mr. Fawcett
Vickery . . . Mr. McKenzie
Emmeline . . . Mrs. Williamson

point as regarded the hoydens, advancing, however, in high comedy. The annexed summary will show the relative position of the Philadelphia players in the two theatres, the parts of the other members of the company in these pieces being added in a separate list. I have preserved full casts of only such of the new Boston productions as were not previously played in Philadelphia. The first of these, by alphabetical arrangement, was "A Day in Turkey," one of Mrs. Cowley's least successful pieces, produced for the benefit of Mr. T. Paine, the literary adjunct of the theatre. Mrs. Pownall had previously included it in one of her benefit bills with the title of "Liberty Restored."

FIRST BOSTON PRODUCTIONS—COMPLETE CASTS.

A DAY IN TURKEY.

Ibrahim Mr. Cleveland
Orloff Mr. White
Mustapha Mr. Downie
Muley Mr. Rowson
Azim Mr. Hamilton
Old Man Mr. Kenny
Son Mr. McKenzie
Ismael Mr. Clarke
A la Greque Mr. Marshall
Alexina Mrs. Cleveland
Lauretta Mrs. Collins
Fatima Mrs. Solomon
Paulina Mrs. Williamson

FOLLIES OF A DAY.

Almaviva Mr. Cleveland
Don Guzman Mr. Kenny
Dr. Bartholo Mr. Hamilton
Antonio Mr. Villiers
Doublefee Mr. Downie
Basil Mr. Hogg
Bounce Mr. Rowson
Figaro Mr. Marshall
Page Mrs. Williamson
Countess Mrs. Cleveland
Marcellina Mrs. Rowson
Agnes Mrs. Collins
Susan Mrs. Marshall

HEIGHO FOR A HUSBAND.

Gen. Fairlove Mr. Kenny
Rackrent Mr. Hamilton

Squire Edward Mr. Cleveland
Frank Mr. Downie
Player Mr. Hogg
William Mr. Clarke
Timothy Mr. Villiers
Charlotte Mrs. Cleveland
Maria Mrs. Collins
Milclack Mrs. Hogg
Maid Miss Green
Dorothy Mrs. Williamson

IRON MASK.

Mask Mr. Marshall
Caroline Mrs. Marshall

ISLAND OF CALYPSO.

Telemachus Mr. Lege
Cupid Miss Solomon
Euclodus Mrs. Cleveland
Minerva Mad. Lege
Calypso Mad. Gardie

LA PETITE ESPIEGLE.

Blaise Mr. Lege
Bazily Mr. Dubois
La Petite Espiegle, Miss Solomon

LIFE'S VAGARIES.

Lord Arthur Mr. Cleveland
Sir Hans Mr. Kenny
Dickens Mr. Hogg
Robin Mr. McKenzie
Coachman Mr. Rowson

George Burgis Mr. Villiers
Lord Torrendil Mr. Downie
L'Éillet Mr. Clarke
Robinson Mr. Coles
Timolin Mr. Marshall
Augusta Mrs. Cleveland
Lady Torrendil Mrs. Rowson
Miss Clare Miss Green
Landlady Mrs. Collins
Fanny Mrs. Williamson

LOCK AND KEY.

Capt. Cheerly Mr. Marshall
Brummagem Mr. Hamilton
Vane Mr. Downie
Ralph Mr. Villiers
Fanny Mrs. Solomon
Selina Miss Green
Dolly Miss Rowson
Laura Mrs. Marshall

MAN OF TEN THOUSAND.

Torrington Mr. Chalmers
Major Rampart Mr. Cleveland
Lord Laroon Mr. White
Sir Pertinax Pitiful Mr. Hogg
Hudson Mr. Rowson
Thomas Mr. McKenzie
Herbert Mr. Villiers
Curfew Mr. Hamilton
Consol Mr. Kenny
Robert Mr. Downie
Clerk Mr. Clarke

Another of Mrs. Cowley's pieces, "Town Before You," originally acted at Covent Garden, was played for the first time in this country for Paine and Campbell's benefit. The remaining productions that were new, not only to Boston, but had not been brought forward previous to this season, either in New York or Philadelphia, were O'Keefe's "Life's Vagaries," Hoare's "Lock and Key," Holcroft's "Man of Ten Thousand," Burgoyne's "Richard Cœur de Lion" and Morton's "Way to Get Married." O'Keefe's comedy had been acted with success at Covent Garden, and, like most of his pieces, it was at once characteristic of his irregularities and of his genius. Prince Hoare's opera was also a Covent Garden success. It long continued a stock piece, both in England and in this country. Holcroft's new comedy failed at Drury Lane for political reasons, being acted only seven nights, but in

FIRST BOSTON PRODUCTIONS—COMPLETE CASTS.

Hairbrain Mr. Marshall	Lieutenant-Governor . Mr. Hogg	Earl Osmond Mr. Marshall
Lady Taunton Mrs. Hogg	Stanmore Mr. Kenny	Pharoa Mr. Downie
Girl Miss Green	Jack Stanmore Mr. McKenzie	Rhodolpho Mr. Hogg
Annabel Mrs. Cleveland	Holman Mr. Fawcett	Siffredi Mr. Cleveland
Olivia Mrs. Marshall	Capt. Driver Mr. Hamilton	Laura Mrs. Solomon
	Aboan Mr. Williamson	Sigismunda Mrs. Marshall
	Imoinda Mrs. Marshall	
MUCH ADO ABOUT NOTHING.		
Benedick Mr. Chalmers		
Claudio Mr. Cleveland		
Leonato Mr. Kenny		
Prince Mr. Downie		
Don John Mr. Fawcett		
Balthazar Mr. Rowson		
Conrade Mr. Radcliffe		
Borachio Mr. McKenzie		
Dogberry Mr. Jones		
Verges Mr. Villiers		
Sexton Mr. Beete		
Friar Mr. Clarke		
Anthonio Mr. Ashton		
Hero Mrs. Cleveland		
Margaret Mrs. Rowson		
Ursula Miss Green		
Beatrice Mrs. Williamson		
OROONOKO.		
Oroonoko Mr. Cleveland		
Blandford Mr. Downie		
	RICHARD CŒUR DE LION.	
	Richard Mr. Marshall	
	Blondel Mr. Cleveland	
	Sir Owen Mr. Rowson	
	Florestan Mr. Downie	
	Seneschal Mr. Hogg	
	Guillot Mr. Villiers	
	Old Matthew Mr. Kenny	
	William Mr. McKenzie	
	Pilgrim Mr. Clarke	
	Antonio Mrs. Williamson	
	Lauretta Mrs. Graupner	
	Julie Mrs. Solomon	
	Dorcas Mrs. Rowson	
	Collette Miss Green	
	Matilda Mrs. Marshall	
	TANCRED AND SIGISMUNDA.	
	Tancred Mr. White	
		TOWN BEFORE YOU.
		Tippy Mr. Chalmers
		WAY TO GET MARRIED.
		Tangent Mr. Chalmers
		Dashall Mr. Marshall
		Toby Allspice Mr. Hamilton
		Caustic Mr. Kenny
		McQueery Mr. Collins
		Landlord Mr. Rowson
		Surgeon Mr. Hogg
		Shopman Mr. Clarke
		Ned Mr. Fawcett
		Postillion Miss Solomon
		Jeffrey Mr. Villiers
		Capt. Faulkner Mr. Williamson
		Clementina Mrs. Cleveland
		Lady Sorrel Mrs. Hogg
		Fanny Miss Green
		Julia Faulkner Mrs. Williamson

this country its politics gave it popularity. The opera "Richard Cœur de Lion" was an almost literal transcript from Sedaine's drama of that name, first acted in Paris in 1784. Two versions were brought out in London two years later—one at Drury Lane by General Burgoyne, and one at Covent Garden by Leonard MacNally. The former was the more successful, and was the version played in Boston. Morton's new comedy, "The Way to Get Married," was a great success on both sides of the Atlantic. It was a Covent Garden production, and was what would now be called a comedy-drama, humor and pathos being blended with great skill and effect. Charles Powell brought out two of these pieces at his new theatre, anticipating the production of Holcroft's comedy at the Boston Theatre by more than a week. Besides these, Mrs. Marshall produced for her benefit a little piece called the "Iron Mask, or Destruction of the Bastile;" Madame Gardie brought out a new ballet, the "Island of Calypso;" the two French pantomimists, Dubois and Renaud, offered "Pygmalion" and "Paul and Virginia," both French pieces; and finally a skit called "Ways and Oddities" was produced the same night, with the Covent Garden interlude "Melocosmiotis." In the interlude Mr. Chalmers had the assistance of Mr. Williamson, the Covent Garden singer, at the Boston Haymarket, who gave "The Tobacco-Box" and "The Hobbies."

The full casts of the new pieces show the *personnel* and relative rank of the company; but the strength of Mr. Williamson's com-

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
<i>Agreeable Surprise.</i>			Cudden . . .	Mr. Radcliffe	Mr. Clarke
Compton . . .	Mr. Chambers	Mr. Collins	Stump	Mr. Clarke	Mr. Solomon
Eugene	Mr. Harper	Mr. Downie	Lingo	Mr. Villiers	Mr. Bates
Chicane	Mr. Hughes	Mr. Rowson	Laura	Mrs. Pick	Mrs. Marshall
John	Mr. S. Powell	Mr. McKenzie	<i>All the World's a Stage.</i>		
Thomas	Mr. Ashton	Mr. Hogg	Harry Stukely	Mr. Ashton	Mr. Cleveland

pany, as compared with that of the previous season, is best illustrated by the changes in the casts of the pieces played by both. A glance at these shows that Cleveland and Marshall shared Snelling Powell, Harper and Chambers' better parts, but Chalmers succeeded to the best. Downie, Fawcett, Hamilton, Hogg and Rowson took their minor roles, besides those of Taylor and Hughes. An exception was *Octavian*, in which Taylor had acquired a prescriptive right, which

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Charles Stanley	Mr. Taylor	Mr. Downie	Maria	Mrs. Harper	Mrs. Cleveland
Cymon	Mr. Clarke	Mr. Rowson	Lucy	Mrs. Hughes	Mrs. Solomon
Kitty Sprightly	Mrs. Hughes	Mrs. Collins	Millwood	Mrs. S. Powell	Mrs. Hogg
Miss Bridget	Mrs. Baker	Mrs. Rowson	<i>Highland Reel.</i>		
<i>Children in the Wood.</i>			Shelty	Mr. Harper	Mr. Jones
Walter	Mr. Chambers	Mr. Marshall	McGilpin	Mr. Hughes	Mr. Hamilton
Sir Rowland	Mr. Ashton	Mr. Kenny	Sergt. Jack	Mr. Kenny	Mr. Rowson
Gabriel	Mr. Hughes	Mr. McKenzie	Capt. Dash	Mr. Taylor	Mr. Fawcett
Oliver	Mr. Kenny	Mr. Rowson	Sandy	Mr. Chambers	Mr. Marshall
Lord Alford	Mr. Harper	Mr. Cleveland	Jenny	Mrs. Pick	Miss Rowson
Girl	Miss Sully	Miss Solomon	<i>Jew.</i>		
Lady Alford	Mrs. Arnold	Mrs. Hogg	Frederick	Mr. S. Powell	Mr. Downie
Winifred	Mrs. Baker	Mrs. Rowson	Charles Ratcliffe	Mr. Taylor	Mr. Cleveland
<i>Every One Has His Fault.</i>			Saunders	Mr. Hughes	Mr. Rowson
Sir Robert	Mr. Chambers	Mr. Chalmers	Mrs. Ratcliffe	Mrs. Harper	Mrs. Hogg
Harmony	Mr. Ashton	Mr. Cleveland	Mrs. Goodison	Mrs. Ashton	Mrs. Solomon
Solus	Mr. Hughes	Mr. Hamilton	Dorcas	Mrs. Hughes	Mrs. Rowson
Placid	Mr. Hamilton	Mr. Hogg	Eliza	Mrs. Arnold	Mrs. Marshall
Edward	Miss Sully	Miss Solomon	<i>Love in a Village.</i>		
Hammond	Mr. Maginnis	Mr. Downie	Young Meadows	Mr. Chambers	Mr. Marshall
Irwin	Mr. S. Powell	Mr. Marshall	Woodcock	Mr. Hamilton	Mr. Bates
Miss Wooburn	Mrs. Hughes	Mrs. Graupner	Hawthorn	Mr. Harper	Mr. Rowson
Mrs. Placid	Mrs. Harper	Mrs. Rowson	Eustace	Mr. Ashton	Mr. Downie
Miss Spinster	Mrs. Baker	Mrs. Cleveland	Madge	Mrs. Pick	Mrs. Williamson
<i>Farmer.</i>			Lucinda	Miss Green	Mrs. Solomon
Jemmy Jumps	Mr. Chambers	Mr. Jones	Rosetta	Mrs. Arnold	Mrs. Marshall
Blackberry	Mr. Hamilton	Mr. Rowson	<i>Lying Valet.</i>		
Col. Dormant	Mr. Ashton	Mr. Kenny	Sharp	Mr. Harper	Mr. Bates
Fairly	Mr. Kenny	Mr. Ashton	Trippet	Mr. Ashton	Mr. Downie
Flummery	Mr. Maginnis	Mr. Hamilton	Cook	Mr. Villiers	Mr. Clarke
Capt. Valentine	Mr. Harper	Mr. Marshall	Gayless	Mr. S. Powell	Mr. Fawcett
Molly Maybush	Mrs. Pick	Miss Rowson	Mellasa	Mrs. Hughes	Mrs. Cleveland
Landlady	Mrs. Ashton	Mrs. Baker	Mrs. Gadabout	Miss Green	Miss Rowson
Betty	Mrs. Chambers	Mrs. Rowson	Mrs. Trippet	Mrs. Ashton	Mrs. Solomon
<i>George Barnwell.</i>			Kitty Pry	Mrs. Chambers	Mrs. Rowson
George Barnwell	Mr. S. Powell	Mr. Cleveland	<i>Maid of the Oaks.</i>		
Blunt	Mr. Hughes	Mr. McKenzie	Dupely	Mr. Chambers	Mr. Downie
Trueman	Mr. Taylor	Mr. Hogg			

went to Chalmers. Instead of Mrs. S. Powell, Mrs. Harper, Mrs. Arnold, Mrs. Pick and Mrs. Hughes, we have Mrs. Marshall, Mrs. Cleveland, Mrs. and Miss Rowson and Mrs. Collins. Mrs. Williamson retained such of her previous roles as pleased her, taking whatever else commended itself to the ambition of the manager's wife. To these summaries I have added a number of incomplete casts, comprising only pieces long familiar to the American theatre-going public, al-

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Old Groveby . . .	Mr. Hughes . .	Mr. Hamilton	Dermot	Mr. Chambers .	Mr. Collins
Maria	Mrs. Chambers .	Miss Rowson	Father Luke . .	Mr. Kenny . . .	Mr. Hamilton
<i>Midas.</i>			Norah	Mrs. Chambers .	Miss Rowson
Jupiter	Mr. Hughes . .	Mr. Clarke	Kathleen . . .	Mrs. Williamson.	Mrs. Solomon
Apollo	Mr. Chambers .	Mr. Marshall	<i>Romeo and Juliet.</i>		
Pan	Mr. Maginnis .	Mr. Kenny	Romeo	Mr. Harper . .	Mr. Chalmers
Sileno	Mr. Harper . .	Mr. Rowson	Mercutio	Mr. S. Powell .	Mr. Marshall
Dametas	Mr. Kenny . . .	Mr. Downie	Paris	Mr. Ashton . .	Mr. Downie
Juno	Mrs. Chambers .	Miss Rowson	Benvolio	Mr. Hughes . .	Mr. Ashton
Minerva	Mrs. Harper . .	Miss Green	Montagu	Mr. Maginnis .	Mr. Rowson
Venus	Miss Green . .	Mrs. Collins	Tybalt	Mr. Taylor . .	Mr. Fawcett
Daphne	Mrs. Arnold . .	Mrs. Solomon	Friar Laurence .	Mr. Hamilton .	Mr. Jones
Mysis	Mrs. Baker . .	Mrs. Rowson	Apothecary . .	Mr. Clarke . .	Mr. Hamilton
Nysa	Mrs. Pick . . .	Mrs. Marshall	Lady Capulet . .		Mrs. Rowson
<i>Mountaineers.</i>			Juliet	Mrs. S. Powell .	Mrs. Marshall
Octavian	Mr. Taylor . .	Mr. Chalmers	<i>Romp.</i>		
Bulcazin	Mr. Kenny . .	Mr. Cleveland	Watty Cockney .	Mr. Chambers .	Mr. Jones
Kilmallock . .	Mr. Hamilton .	Mr. Marshall	Capt. Slightly .	Mr. Kenny . .	Mr. Downie
Violet	Mr. Ashton . .	Mr. Downie	Barnacle	Mr. Hughes . .	Mr. Hamilton
Roque	Mr. Hughes . .	Mr. Rowson	Penelope	Mrs. Hughes .	Miss Rowson
Old Goatherd .	Mr. S. Powell .	Mr. Kenny	<i>Rosina.</i>		
Ganem	Mr. Hutchins .	Mr. Beete	Belville	Mr. Chambers .	Mr. Marshall
Sadi	Mr. Chambers .	Mr. Marshall	Capt. Belville .	Mr. Ashton . .	Mr. Downie
Zorayda	Mrs. S. Powell .	Mrs. Marshall	Rustic	Mr. Hamilton .	Mr. Rowson
Floranthé . . .	Mrs. Hughes .	Mrs. Cleveland	William	Mr. Williamson.	Mr. Jones
<i>Oscar and Malvina.</i>			Phoebe	Miss Green . .	Miss Solomon
Oscar	Mr. S. Powell .	Mr. Chalmers	Rosina	Mrs. Arnold . .	Mrs. Marshall
Marvin	Mr. Harper . .	Mr. Cleveland	<i>Spoiled Child.</i>		
Draco	Mr. Taylor . .	Mr. Fawcett	Tag	Mr. Chambers .	Mr. Hogg
Carrol	Mr. Williamson.	Mr. Marshall	Old Pickle . . .	Mr. Hughes . .	Mr. Hamilton
Pedlar	Mr. Chambers .	Mr. Jones	Margery	Mrs. Hughes .	Mrs. Rowson
Page	Miss Sully . .	Miss Solomon	Susan	Mrs. Ashton . .	Miss Rowson
Shepherdess .	Mrs. Chambers .	Mrs. Solomon	<i>Virgin Unmasked.</i>		
Malvina	Mrs. Williamson.	Mad. Gardie	Coupee	Mr. Taylor . .	Mr. Jones
<i>Poor Soldier.</i>			Blister	Mr. Hughes . .	Mr. Hamilton
Patrick	Mrs. Pick . . .	Mrs. Williamson	Thomas	Mr. Ashton .	Mr. Beete
Darby	Mr. Harper . .	Mr. Bates	Quaver	Mr. Chambers .	Mr. Marshall
Capt. Fitzroy .	Mr. S. Powell .	Mr. Downie			

though not all of them had been seen in Boston before this season. In these and in the new productions also Mr. Villiers retained his rank

INCOMPLETE CASTS OF FAMILIAR PIECES.

AS YOU LIKE IT.

Adam Mr. Hamilton
Oliver Mr. Fawcett
Sylvius Mr. Downie
Celia Mrs. Cleveland
Audrey Mrs. Rowson
Rosalind Mrs. Marshall

BUSYBODY.

Sir George Airy . . Mr. Marshall
Whisper Mr. Downie
Sir Francis Mr. Hamilton
Isabinda Mrs. Cleveland
Scentwell Miss Rowson
Patch Mrs. Rowson
Marinda Mrs. Marshall

CATHARINE AND PETRUCHIO.

Grumio Mr. Hamilton
Hortensio Mr. Downie
Bianca Miss Green
Catharine Mrs. Hogg

COUNTRY GIRL.

Moody Mr. Kenny
Sparkish Mr. Marshall
Harcourt Mr. Williamson
Peggy Mrs. Marshall

CRITIC.

Sir Fretful Mr. Hamilton
Dangle Mr. Downie
Sneer Mr. Cleveland
Mrs. Dangle Mrs. Rowson
Raleigh Mr. Fawcett
Leicester Mr. Rowson
Beefeater Mr. Hogg
Whiskerandos . . . Mr. Marshall
Tilburina Mrs. Hogg

DOUGLAS.

Lord Randolph . . . Mr. Kenny
Glenalvon Mr. Cleveland
Old Norval Mr. Williamson
Lady Randolph . . . Mrs. Hogg

DRAMATIST.

Scratch Mr. Hamilton
Lady Waitfort . . . Mrs. Hogg

Louisa Courtney . Mrs. Cleveland
Letty Miss Green
Marianne Mrs. Williamson

FAIR PENITENT.

Altamont Mr. Downie
Rossano Mr. Beete
Lavinia Mrs. Cleveland
Lucilla Mrs. Solomon

HAMLET.

Polonius Mr. Hamilton
Laertes Mr. Cleveland
Horatio Mr. Fawcett
Guildenstern Mr. Downie
Francisco Mr. Rowson
Ghost Mr. Williamson
Queen Mrs. Hogg
Player Queen Miss Rowson
Ophelia Mrs. Williamson

HENRY IV.

Prince of Wales . . Mr. Cleveland
King Mr. Collins
Poins Mr. Downie
Westmoreland . . . Mr. Hamilton
Worcester Mr. Hogg
Northumberland . . Mr. Kenny
Prince John Miss Solomon
Sir Walter Blunt . . Mr. Fawcett
Hostess Mrs. Baker
Lady Percy Mrs. Cleveland

INKLE AND YARICO.

Inkle Mr. Marshall
Curry Mr. Hamilton
Mate Mr. Rowson
Campley Mr. Downie
Yarico Mrs. Marshall
Narcissa Miss Rowson
Patty Mrs. Rowson
Wowski Mrs. Williamson

IRISHMAN IN LONDON.

Delany Mr. Marshall
Callooney Mr. Cleveland
Capt. Seymour . . . Mr. Downie
Mr. Frost Mr. Hamilton
Louisa Mrs. Cleveland

Carline Mrs. Solomon
Cubba Mrs. Rowson

ISABELLA.

Carlos Mr. Fawcett
Sampson Mr. Hamilton
Belford Mr. Beete

JANE SHORE.

Hastings Mr. Chalmers
Belmour Mr. Downie
Dumont Mr. Marshall
Alicia Mrs. Cleveland
Jane Shore Mrs. Marshall

KNOW YOUR OWN MIND.

Millamour Mr. Chalmers
Dashwould Mr. Marshall
Sir Harry Mr. Downie
Old Bygrove Mr. Hamilton
Capt. Bygrove . . . Mr. Fawcett
Miss Neville Mrs. Cleveland
Lady Bell Mrs. Marshall

LE FORET NOIRE.

Le Terreur Mr. Lege
Geronte Mr. Hamilton

LYAR.

Young Wilding . . . Mr. Chalmers
Sir James Elliott . . Mr. Fawcett
Miss Grantham . . . Mrs. Cleveland
Miss Godfrey Miss Green
Kitty Mrs. Rowson

MIDNIGHT HOUR.

Ambrose Mr. Downie
Matthias Mr. Rowson
Cicely Mrs. Rowson
Flora Mrs. Williamson

MISER.

Clerimont Mr. Downie
Decoy Mr. Rowson
Harriet Miss Green
Lappet Mrs. Hogg

MODERN ANTIQUES.

Joey Mr. Villiers

as the principal low comedian, except when displaced by Jones or Bates, and Kenny played nearly all his former parts and many new ones. When Kenny took his benefit it was announced that the receipts would

INCOMPLETE CASTS OF FAMILIAR PIECES.

Coachman Mr. Rowson
Mrs. Cockletope . Mrs. Cleveland
Nan Mrs. Rowson
Flounce Miss Green

OLD MAID.

Clerimont Mr. Hogg
Trifle Miss Rowson

PERCY.

Percy Mr. Cleveland
Douglas Mr. Chalmers
Raby Mr. Hamilton
Sir Hubert . . . Mr. Fawcett
Harcourt Mr. Downie
Birtha Mrs. Cleveland

PROVOKED HUSBAND.

Lord Townly . . Mr. Chalmers
Sir Francis . . . Mr. Hamilton
Manly Mr. Cleveland
Basset Mr. Downie
Squire Richard . Mr. Villiers
Poundage Mr. Beete
Lady Grace . . . Mrs. Cleveland
Lady Wronghead . Mrs. Baker

PURSE.

Edmund Mr. Marshall
Page Miss Solomon
Sally Mrs. Solomon

RICHARD III.

Richard Mr. Chalmers
Richmond . . . Mr. Cleveland
Henry VI. . . . Mr. Collins
Buckingham . . Mr. Fawcett
Catesby Mr. Rowson
Lady Anne . . . Mrs. Cleveland
Duchess of York . Mrs. Rowson
Queen Elizabeth . Mrs. Hogg

SCHOOL FOR SCANDAL.

Charles Surface . Mr. Chalmers
Joseph Surface . Mr. Cleveland
Crabtree Mr. Hamilton
Rowley Mr. Rowson

SLAVES IN ALGIERS.

Constant Mr. Williamson
Mustapha Mr. Hogg
Ben Hassan . . . Mr. Rowson
Zoriana Miss Rowson
Selima Miss Green
Frederick Mr. Downie
Henry Mr. Cleveland
Olivia Mrs. Rowson
Rebecca Mrs. Hogg

ST. PATRICK'S DAY

Lieutenant . . . Mr. Marshall
Credulous Mr. Kenny
Trounce Mr. Rowson
Flint Mr. Hogg
Dr. Rosy Mr. Hamilton
Bridget Mrs. Rowson
Laurilla Mrs. Collins

SULTAN.

Grand Carver . . Mr. Rowson
Osmyn Mr. Villiers
Ismene Miss Rowson
Roxalana Mrs. Marshall

SUSPICIOUS HUSBAND.

Jack Meggot . . . Mr. Downie
Mrs. Strickland . Mrs. Solomon
Clarinda Mrs. Marshall

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket, Mr. Chalmers
Woodley Mr. Downie
Lovelace Mr. Hogg
Drugget Mr. Hamilton
Mrs. Drugget . . Mrs. Rowson
Dimitry Mrs. Solomon
Lady Racket . . Mrs. Marshall

TOM THUMB.

Ghost Mr. Rowson
Huncamunca . . Mrs. Solomon
Cleonora Miss Green
Dollalolla . . . Mrs. Williamson

TWO HUNTERS.

Guillot M. Lege
Colas M. Dubois
Perrette Mad. Gardie

VENICE PRESERVED.

Jaffier Mr. Chalmers
Pierre Mr. Cleveland
Priuli Mr. Kenny
Bedamar Mr. Downie
Elliott Mr. Beete
Spinosa Mr. Rowson

WAY TO KEEP HIM.

Lovemore Mr. Chalmers
Sir Brilliant . . Mr. Cleveland
Sir Bashful . . . Mr. Hamilton
William Mr. Downie
Sideboard Mr. Beete
Widow Belmour . Mrs. Marshall
Lady Constant . Mrs. Cleveland
Muslin Miss Rowson
Mignon Mrs. Collins

WEDDING DAY.

Rakeland Mr. Cleveland
Millden Mr. Kenny
Mr. Contest . . . Mr. Downie
Sir Adam Contest . Mr. Hamilton
Mrs. Hamford . . Mrs. Hogg
Lady Autumn . . Mrs. Rowson
Hannah Miss Rowson
Lady Contest . Mrs. Williamson

WEST INDIAN.

Belcour Mr. Chalmers
Capt. Dudley . . Mr. Fawcett
Stukely Mr. Downie
Fulmer Mr. Rowson
Maj. O'Flaherty . Mr. Hamilton
Lady Rusport . . Mrs. Baker
Mrs. Fulmer . . Mrs. Rowson
Lucy Miss Green
Charlotte . . . Mrs. Williamson

all go to Mrs. Kenny and her children, and S. Powell postponed his benefit at the Haymarket to befriend his former associate. Mr. Baker made his first appearance in three years as *Captain Cape* in the "Old Maid" for Mr. T. Paine's benefit. Mrs. Marshall chose the "Country Girl" as a benefit piece, that she might play *Peggy*. Mr. Clarke also asserted himself on his benefit night by appearing as *Gregory* in the "Mock Doctor," when Mr. Coles was seen as *Orlando* in "As You Like It." Jones, who had returned from Charleston, played *Bob Acres* in the "Rivals" for Williamson's last benefit. The season had been disastrous, the expenditures exceeding the receipts, in consequence of the competition of the rival house.

When Williamson's season closed, the company was scattered, but none finally retired from the stage, except the Rowson family, after a

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Phil. Co.

Agreeable Surprise . . . Fringe
Alexander the Great, Sysagambis
All in the Wrong . . . Tattle
All the World's a Stage

Miss Bridget

As You Like It . . . Audrey
Auld Robin Gray . . . Dorcas
Bank Note . . . Lady Supple
Barnaby Rattle . . . Lady Pride
Beaux' Stratagem

Lady Bountiful

Belle's Stratagem . . . Kitty Willis
Birth of Harlequin . . . Maid
Box Lobby Challenge, Theodosia
Busybody . . . Patch
Catharine and Petruchio

Catharine

Children in the Wood

Winifred

Citizen . . . Maria
Clandestine Marriage . . . Betty
Conscious Lovers . . . Isabella

brief summer engagement with Harper at Newport. During the three years that the Rowsons were with the Philadelphia company, Mrs. Rowson's list of parts was a long one, but she played nothing above the rank of mere respect-

MR. ROWSON'S PARTS.

Phil. Co.

American Tar . . . Dick Hauser
As You Like It . . . Charles
Gil Blas . . . Cook
Harlequin Hurry Scurry, Farmer
Harlequin's Club . . . Landlady
How to Grow Rich . . . Nab
Jubilee . . . Trumpeter
Love in a Camp . . . Olmutz
Miraculous Mill . . . Mealey
Mountaineers . . . Roque
Rosina . . . Rustic
Travellers Preserved . . . Ramirez
Wild Oats . . . Gammon

MISS ROWSON'S PARTS.

American Tar . . . Susan
Bank Note . . . Maid
Beggars on Horseback

Mrs. Barney Vag

	Mayoress
Prisoner at Large	Mary
Prize	Mrs. Caddy
Provoked Husband . . .	Myrtilla

ability. At the Boston Theatre she repeated many of her Philadelphia rôles, but, on the whole, enjoyed greater importance as an actress. Mr. and Miss Rowson, on the other hand, obtained a higher rank than they had previously been accorded. Rowson's position as prompter kept him off the stage, and it was only during the last season of Wignell's first company in Baltimore, when it was greatly enfeebled, that he secured his two best parts—*Rogue* in the "Mountaineers," and *Gammon* in "Wild Oats." These he made the measure of his standing in Boston. Miss Rowson's Boston success was warranted by her growth in years and experience. Charlotte Rowson was still almost a child when she came to Philadelphia. She was born in London in 1779, and married William J. Johnston, a bookkeeper

Catharine and Petruccio, Bianca Citizen	Corinna
Coriolanus	Gentlewoman
Critic	Second Niece
Crotchet Lodge	Maid
Duenna	Lauretta
East Indian	Jenny
Harlequin Dr. Faustus	Bridesmaid
High Life Below Stairs .	Chloe
L'Amercain	L'Huiffier
Le Foret Noire	Marton
Lucky Escape	Peggy
Modern Antiques	Betty
No Song No Supper . . .	Louisa
Romp	{ Quasheba Penelope
Spoiled Child	Susan
Tom Thumb	Mustacha
West Indian	Lucy
Wheel of Fortune	Maid
Witches of the Rock .	Milliner

in the office of Claypoole's *Advertiser*, before she was eighteen. David Claypoole Johnston, the eminent caricaturist, often called the American Cruikshank, was her son. Mrs. Johnston died in July, 1855. Mrs. Rowson's last part at the Boston Theatre was *Miss Pickle* in the "Spoiled Child," on the 17th of May, 1797. After her retirement she opened a young ladies' school in Boston, which she conducted with great success for many years, numbering among her pupils the daughters of some of the principal families of Beacon Hill, by whom she was held in great esteem. She died in 1824, but her school was continued for a number of years after her death.

The fortunes of the other members of Mr. Williamson's disbanded company will be developed as a subsequent part of this history. Some of them obtained engagements at Charleston, where Mr. Sollee has previously carried so many Boston players, thus crowding out those who had gone before. The latter found a refuge in other Southern towns or made their way back to the Northern cities, even Alexandria becoming in 1798 an important theatrical town.

Rivals Lucy
 Road to Ruin . . Mrs. Warren
 Romeo and Juliet { Lady Capulet
 Nurse
 Rule a Wife and Have a Wife
 Margaretta
 School for Scandal
 Lady Sneerwell
 School for Wives, Lady Rachel
 Selima and Azor . . . Fatima
 Slaves in Algiers . . . Olivia
 Spoiled Child . . . Miss Pickle
 St. Patrick's Day . . . Bridget
 Suicide Mrs. Grogan
 Suspicious Husband . . Lucetta
 Three Weeks After Marriage
 Mrs. Drugget
 Tom Thumb . . . Glumdalca
 Toy Katy Kavenagh
 Triumphs of Love
 Hannah Friendly
 True-Born Irishman . Lady Bab
 Two Strings to Your Bow, Maid
 Village Lawyer . . . Mrs. Scout
 Volunteers Rosalind
 Ways and Means { Mrs. Peery
 Lady Dunder
 Wedding Day Hannah
 West Indian . . { Mrs. Fulmer
 Lady Rusport
 Wheel of Fortune
 Dame Dunclekey
 Who's the Dupe? . . Charlotte
 Widow's Vow Inis
 Witches of the Rock
 Fruit Woman
 Wonder Inez
 Wrangling Lovers . . Jacintha

went to Chalmers. Instead of Mrs. S. Powell, Mrs. Harper, Mrs. Arnold, Mrs. Pick and Mrs. Hughes, we have Mrs. Marshall, Mrs. Cleveland, Mrs. and Miss Rowson and Mrs. Collins. Mrs. Williamson retained such of her previous roles as pleased her, taking whatever else commended itself to the ambition of the manager's wife. To these summaries I have added a number of incomplete casts, comprising only pieces long familiar to the American theatre-going public, al-

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Old Groveby . . .	Mr. Hughes . .	Mr. Hamilton	Dermot	Mr. Chambers .	Mr. Collins
Maria	Mrs. Chambers	Miss Rowson	Father Luke . .	Mr. Kenny . .	Mr. Hamilton
<i>Midas.</i>			Norah	Mrs. Chambers	Miss Rowson
Jupiter	Mr. Hughes . .	Mr. Clarke	Kathleen . . .	Mrs. Williamson	Mrs. Solomon
Apollo	Mr. Chambers .	Mr. Marshall	<i>Romeo and Juliet.</i>		
Pan	Mr. Maginnis .	Mr. Kenny	Romeo	Mr. Harper . .	Mr. Chalmers
Sileno	Mr. Harper . .	Mr. Rowson	Mercutio . . .	Mr. S. Powell .	Mr. Marshall
Dametas	Mr. Kenny . .	Mr. Downie	Paris	Mr. Ashton . .	Mr. Downie
Juno	Mrs. Chambers	Miss Rowson	Benvolio . . .	Mr. Hughes . .	Mr. Ashton
Minerva	Mrs. Harper . .	Miss Green	Montagu . . .	Mr. Maginnis .	Mr. Rowson
Venus	Miss Green . .	Mrs. Collins	Tybalt	Mr. Taylor . .	Mr. Fawcett
Daphne	Mrs. Arnold . .	Mrs. Solomon	Friar Laurence	Mr. Hamilton .	Mr. Jones
Mysis	Mrs. Baker . .	Mrs. Rowson	Apothecary . .	Mr. Clarke . .	Mr. Hamilton
Nysa	Mrs. Pick . . .	Mrs. Marshall	Lady Capulet .		Mrs. Rowson
<i>Mountaineers.</i>			Juliet	Mrs. S. Powell	Mrs. Marshall
Octavian	Mr. Taylor . .	Mr. Chalmers	<i>Romp.</i>		
Bulcazin	Mr. Kenny . .	Mr. Cleveland	Watty Cockney	Mr. Chambers .	Mr. Jones
Kilmallock . . .	Mr. Hamilton .	Mr. Marshall	Capt. Sightly .	Mr. Kenny . .	Mr. Downie
Violet	Mr. Ashton . .	Mr. Downie	Barnacle . . .	Mr. Hughes . .	Mr. Hamilton
Roque	Mr. Hughes . .	Mr. Rowson	Penelope . . .	Mrs. Hughes .	Miss Rowson
Old Goatherd . .	Mr. S. Powell .	Mr. Kenny	<i>Rosina.</i>		
Ganem	Mr. Hutchins .	Mr. Beete	Belville	Mr. Chambers .	Mr. Marshall
Sadi	Mr. Chambers .	Mr. Marshall	Capt. Belville .	Mr. Ashton . .	Mr. Downie
Zorayda	Mrs. S. Powell	Mrs. Marshall	Rustic	Mr. Hamilton .	Mr. Rowson
Floranthé	Mrs. Hughes .	Mrs. Cleveland	William	Mr. Williamson	Mr. Jones
<i>Oscar and Malvina.</i>			Phoebe	Miss Green . .	Miss Solomon
Oscar	Mr. S. Powell .	Mr. Chalmers	Rosina	Mrs. Arnold . .	Mrs. Marshall
Marvin	Mr. Harper . .	Mr. Cleveland	<i>Spoiled Child.</i>		
Draco	Mr. Taylor . .	Mr. Fawcett	Tag	Mr. Chambers .	Mr. Hogg
Carrol	Mr. Williamson	Mr. Marshall	Old Pickle . .	Mr. Hughes . .	Mr. Hamilton
Pedlar	Mr. Chambers .	Mr. Jones	Margery . . .	Mrs. Hughes .	Mrs. Rowson
Page	Miss Sully . .	Miss Solomon	Susan	Mrs. Ashton .	Miss Rowson
Shepherdess . .	Mrs. Chambers	Mrs. Solomon	<i>Virgin Unmasked.</i>		
Malvina	Mrs. Williamson	Mad. Gardie	Coupee	Mr. Taylor . .	Mr. Jones
<i>Poor Soldier.</i>			Blister	Mr. Hughes . .	Mr. Hamilton
Patrick	Mrs. Pick . . .	Mrs. Williamson	Thomas	Mr. Ashton .	Mr. Beete
Darby	Mr. Harper . .	Mr. Bates	Quaver	Mr. Chambers .	Mr. Marshall
Capt. Fitzroy .	Mr. S. Powell .	Mr. Downie			

though not all of them had been seen in Boston before this season. In these and in the new productions also Mr. Villiers retained his rank

INCOMPLETE CASTS OF FAMILIAR PIECES.

AS YOU LIKE IT.

Adam Mr. Hamilton
Oliver Mr. Fawcett
Sylvius Mr. Downie
Celia Mrs. Cleveland
Audrey Mrs. Rowson
Rosalind Mrs. Marshall

BUSYBODY.

Sir George Airy . . Mr. Marshall
Whisper Mr. Downie
Sir Francis Mr. Hamilton
Isabinda Mrs. Cleveland
Scentwell Miss Rowson
Patch Mrs. Rowson
Marinda Mrs. Marshall

CATHARINE AND PETRUCHIO.

Grumio Mr. Hamilton
Hortensio Mr. Downie
Bianca Miss Green
Catharine Mrs. Hogg

COUNTRY GIRL.

Moody Mr. Kenny
Sparkish Mr. Marshall
Harcourt Mr. Williamson
Peggy Mrs. Marshall

CRITIC.

Sir Fretful Mr. Hamilton
Dangle Mr. Downie
Sneer Mr. Cleveland
Mrs. Dangle Mrs. Rowson
Raleigh Mr. Fawcett
Leicester Mr. Rowson
Beefeater Mr. Hogg
Whiskerandos . . . Mr. Marshall
Tilburina Mrs. Hogg

DOUGLAS.

Lord Randolph . . Mr. Kenny
Glenalvon Mr. Cleveland
Old Norval Mr. Williamson
Lady Randolph . . . Mrs. Hogg

DRAMATIST.

Scratch Mr. Hamilton
Lady Waitfort . . . Mrs. Hogg

Louisa Courtney . Mrs. Cleveland
Letty Miss Green
Marianne Mrs. Williamson

FAIR PENITENT.

Altamont Mr. Downie
Rossano Mr. Beete
Lavinia Mrs. Cleveland
Lucilla Mrs. Solomon

HAMLET.

Polonius Mr. Hamilton
Laertes Mr. Cleveland
Horatio Mr. Fawcett
Guildenstern Mr. Downie
Francisco Mr. Rowson
Ghost Mr. Williamson
Queen Mrs. Hogg
Player Queen Miss Rowson
Ophelia Mrs. Williamson

HENRY IV.

Prince of Wales . Mr. Cleveland
King Mr. Collins
Poins Mr. Downie
Westmoreland . . Mr. Hamilton
Worcester Mr. Hogg
Northumberland . . Mr. Kenny
Prince John Miss Solomon
Sir Walter Blunt . . Mr. Fawcett
Hostess Mrs. Baker
Lady Percy Mrs. Cleveland

INKLE AND YARICO.

Inkle Mr. Marshall
Curry Mr. Hamilton
Mate Mr. Rowson
Campley Mr. Downie
Yarico Mrs. Marshall
Narcissa Miss Rowson
Patty Mrs. Rowson
Wowski Mrs. Williamson

IRISHMAN IN LONDON.

Delany Mr. Marshall
Callooney Mr. Cleveland
Capt. Seymour . . . Mr. Downie
Mr. Frost Mr. Hamilton
Louisa Mrs. Cleveland

Carline Mrs. Solomon
Cubba Mrs. Rowson

ISABELLA.

Carlos Mr. Fawcett
Sampson Mr. Hamilton
Belford Mr. Beete

JANE SHORE.

Hastings Mr. Chalmers
Belmour Mr. Downie
Dumont Mr. Marshall
Alicia Mrs. Cleveland
Jane Shore Mrs. Marshall

KNOW YOUR OWN MIND.

Millamour Mr. Chalmers
Dashwould Mr. Marshall
Sir Harry Mr. Downie
Old Bygrove Mr. Hamilton
Capt. Bygrove . . . Mr. Fawcett
Miss Neville Mrs. Cleveland
Lady Bell Mrs. Marshall

LE FORET NOIRE.

Le Terreur Mr. Lege
Geronte Mr. Hamilton

LYAR.

Young Wilding . . Mr. Chalmers
Sir James Elliott . . Mr. Fawcett
Miss Grantham . Mrs. Cleveland
Miss Godfrey . . . Miss Green
Kitty Mrs. Rowson

MIDNIGHT HOUR.

Ambrose Mr. Downie
Matthias Mr. Rowson
Cicely Mrs. Rowson
Flora Mrs. Williamson

MISER.

Clerimont Mr. Downie
Decoy Mr. Rowson
Harriet Miss Green
Lappet Mrs. Hogg

MODERN ANTIQUES.

Joey Mr. Villiers

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Auld Robin Gray . . . Dorcas
Bank Note . . . Lady Supple
Barnaby Rattle . . . Lady Pride
Beaux' Stratagem

Lady Bountiful

Belle's Stratagem . . . Kitty Willis
Birth of Harlequin . . . Maid
Box Lobby Challenge, Theodosia
Busybody . . . Patch
Catharine and Petruchio

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Gil Blas . . . Cook
Harlequin Hurry Scurry, Farmer
Harlequin's Club . . . Landlady
How to Grow Rich . . . Nab
Jubilee . . . Trumpeter
Love in a Camp . . . Olmutz
Miraculous Mill . . . Mealey
Mountaineers . . . Roque
Rosina . . . Rustic
Travellers Preserved . . . Ramirez
Wild Oats . . . Gammon

MISS ROWSON'S PARTS.

American Tar . . . Susan
Bank Note . . . Maid
Beggars on Horseback

Mrs. Barney Vag

The first of these was "The Mountaineers," which was produced at the Boston Theatre in 1807. It was a success, and Rowson's position as prompter kept him off the stage, and it was only during the last season of Wignell's first company in Baltimore, when it was greatly anticipated that he secured his two next parts—*Joyce* in the "Mountaineers," and *Samuel* in "Wild Oats." These he made the measure of his standing in Boston. Miss Rowson's Boston success was surpassed by her growth in years and experience. Charlotte Rowson was still almost a child when she came to Philadelphia. She was born in London in 1779, and married William J. Johnston, a bookkeeper

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 Selima and Azor . . . Fatima
 Slaves in Algiers . . . Olivia
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 St. Patrick's Day . . . Bridget
 Suicide Mrs. Grogram
 Suspicious Husband . . Lucetta
 Three Weeks After Marriage
 Mrs. Drugget
 Tom Thumb . . . Glumdalca
 Toy Katy Kavenagh
 Triumphs of Love
 Hannah Friendly
 True-Born Irishman . Lady Bab
 Two Strings to Your Bow, Maid
 Village Lawyer . . . Mrs. Scout
 Volunteers Rosalind
 Ways and Means { Mrs. Peery
 Lady Dunder
 Wedding Day Hannah
 { Mrs. Fulmer
 West Indian . . { Lady Rusport
 Wheel of Fortune
 Dame Dunckley
 Who's the Dupe? . . Charlotte
 Widow's Vow Inis
 Witches of the Rock
 Fruit Woman
 Wonder Inez
 Wrangling Lovers . . Jacintha

went to England to engage a company, again going into the English provinces for his recruits. The only London engagement that he effected was that of Mr. Williamson, a singer of some repute at Covent Garden. The English provincial players were Mr. and Mrs. Barrett, Mr. and Mrs. Simpson, and the three Misses Westray, daughters of Mrs. Simpson by a former marriage.

Mr. Powell had left behind him the nucleus of a very fair company for the time—Mr. and Mrs. S. Powell, Mr. and Mrs. Hughes, Mr. Taylor and Mrs. Pick from the Boston Theatre, together with such other players and aspirants for theatrical fame as were available. The new theatre was opened on the 26th of December, 1796, the "Belle's Stratagem" and "Mirza and Lindor" comprising the bill. Mr. S. Powell appeared as *Doricourt*, Mr. Charles Powell was once more seen in his old part of *Flutter*, and Mr. Taylor, from the Boston Theatre, played *Court-all*. Mrs. S. Powell was the *Letitia Hardy*, Mrs. Hughes *Lady Touchwood*, Miss Harrison, the sister of Mrs. S. Powell, *Miss Ogle*, and Mrs. Pick *Kitty Willis*. Mr. Marriott, who had been with the Old American Company and

LIST OF PERFORMANCES.

1796.
Dec. 26—Belle's Stratagem . Mrs. Cowley
Mirza and Lindor.
28—Suspicious Husband . . Hoadly
Cooper.
1797.
Jan. 2—She Stoops to Conquer, Goldsmith
Waterman Dibdin
4—Beaux' Stratagem . . . Farquhar
Padlock Bickerstaff
6—Variety Griffith
Mirza and Lindor.
9—Jew Cumberland
Rosina Mrs. Brooke
11—Upholsterer Murphy
Padlock.
13—Variety.
New French Deserter.
16—Alexander the Great . . . Lee
New French Deserter.
18—Way to Get Married . . Morton
Deserter Dibdin
20—Alexander the Great.
Quaker Dibdin
23—Way to Get Married.
Waterman.
25—Battle of Hexham . . Colman, Jr
Animal Magnetism, Mrs. Inchbald
27—Merchant of Venice . Shakspeare
New French Deserter.

- Jan. 30—Mountaineers Colman, Jr
 Milliners.
 Miller of Mansfield . . Dodsley
- Feb. 1—Battle of Hexham.
 Milliners.
 Quaker.
 3—Richard III Shakspeare
 Inkle and Yarico . . Colman, Jr
 6—Merchant of Venice.
 Siege of Quebec (Pant.)
 Two Hunters and the Milkmaid.
 8—Inkle and Yarico.
 Siege of Quebec.
 Two Hunters.
 10—Road to Ruin Holcroft
 Animal Magnetism.
 13—Man of Ten Thousand . Holcroft
 Wood Cutters.
 Agreeable Surprise . . O'Keefe
 15—Mountaineers.
 Wood Cutters.
 Retaliation MacNally
 20—Battle of Bunker Hill . . Burk
 Padlock.
 22—Bunker Hill.
 Poor Jack.
 Prize Hoare
 24—Bunker Hill.
 Deuce is in Him Colman
 (Author's Night.)
 27—Bunker Hill.
 Poor Jack.
- March 1—Bunker Hill
 Bon Ton Garrick
 3—Bunker Hill.
 Midnight Hour . Mrs. Inchbald
 (Author's Second Night.)
 6—Bunker Hill.
 Double Disguise . . Mrs. Hook
 8—Double Disguise.
 Deuce is in Him.
 Robinson Crusoe . . . Sheridan
 10—Alexander the Great.
 Robinson Crusoe.
 13—Child of Nature . Mrs. Inchbald
 Chrononhotonthologos . . Carey

afterward with the Virginia company, made his first appearance in Boston as *Sir George Touchwood*. There was now a second Mrs. Marriott, who was among the attendants of *Mirza* in "*Mirza and Lindor*." The name of Mr. Cunningham, who was *Gibson* in the comedy and the *Valet* in the ballet, was new, as was also that of Mr. Dickenson, who made "his first appearance on any stage" as *Saville*. Dickenson, whose real name was Dickson, was born in London in 1774, but went to Philadelphia at the age of twenty-one, where he was engaged by Mr. Powell during a visit of the Haymarket manager to the Quaker City. He married Miss Harrison and achieved success in Boston both as actor and manager. The important *debuts* of the opening comedy were those of Mr. Simpson as *Hardy* and Mrs. Simpson as *Mrs. Racket*. Mrs. Simpson was underlined as from the Theatre Royal, Bath; but the Mrs.

Simpson who succeeded to the roles of Mrs. Siddons in 1782 and was the Bath heroine for a number of years was not this Mrs. Simpson. In the pantomime, besides Mr. Cunnington, were Mrs. Pick, Mr. and Mrs. Val, Mr. and Mrs. Lege and Mr. Francisquy. Mrs. Simpson's daughter, Miss Westray, who became Mrs. William B. Wood, made her American *debut* on the 28th as *Jacintha* in the "Suspicious Husband." The same night Mr. Barrett made his first appearance in the United States as *Ranger*. There were three Barretts on the English and Irish stage—Barrett, of the Haymarket, who played subordinate parts there for many years; "Jew" Barrett, best known in Dublin and so called because he loaned money to the actors at high interest; and Barrett, of Norwich. The last was Giles Leonard Barrett, now the leading player of the new Boston Haymarket. The first mention of him in a London paper

- Mar. 15—Adopted Child Birch
Deserter.
17—George Barnwell Lillo
New French Deserter.
20—Every One Has His Fault
Mrs. Inchbald
Ghost Mrs. Centlivre
27—Columbus Morton
Adopted Child.
29—Columbus.
Ghost.
Garden of Love.
31—Columbus.
Garden of Love.
Double Disguise.
April 3—Columbus.
Adopted Child.
5—Columbus.
Whims of Galatea . . Francisquy
7—Bunker Hill.
Prize.
10—Love in a Village . . Bickerstaff
Garden of Love.
17—West Point Preserved . . Brown
Agreeable Surprise.
19—West Point Preserved.
Prize.
21—West Point Preserved.
Padlock.
24—West Point Preserved.
Irish Widow Garrick
(For the Sisters of the Author.)
26—West Point Preserved.
Harlequin Doctor.
28—Inkle and Yarico.
Lying Valet Garrick
May 3—He Would be a Soldier . . Pilon
Milliners.
Irishman in London . Macready
8—Rule a Wife and Have a Wife
Fletcher
Quality Binding Rose
(Mr. Williamson's benefit.)
10—Bunker Hill.
Wrangling Lovers Lyon
Indian War Feast Burk
(Author's Night.)

- May 15—Zorinski Morton
Sportsman Outwitted.
Romance of an Hour . . Kelly
(Mr. Simpson's benefit.)
17—Rule a Wife and Have a Wife.
Clemency of Charlemagne.
(Madame Val's benefit.)
19—Love Makes a Man . . . Cibber
Clemency of Charlemagne.
(Mrs. S. Powell's benefit.)
22—Rage Reynolds
Don Juan.
(Mr. Francisquy's benefit.)
24—Death of Louis XVI . . Preston
Poor Jack.
Son-in-Law O'Keefe
(Mr. Fawcett's benefit.)
26—Three and the Deuce . . Hoare
Destruction of the Bastile.
Don Juan.
(Mr. Barrett's benefit.)
29—Werter Reynolds
Mountaineers.
Absent Man Bickerstaff
(Mr. Taylor's benefit.)
31—School for Scandal . . Sheridan
Son-in-Law.
(Brother Barrett's benefit.)
June 5—Zorinski.
Adopted Child.
(Mrs. Simpson and Miss Westray's benefit.)
7—Duplicity Holcroft
Divorce Jackman
(Mr. and Mrs. Hughes' benefit.)
12—Child of Nature.
Medea and Jason.
All in Good Humor . . . Oulton
(Mr. S. Powell's benefit.)
14—Death of Louis XVI.
Zorinski.
(Fawcett and Taylor's benefit.)

was in July, 1785, when it was said that the Brunton, our Mrs. Merry, before her *entree* on the Covent Garden boards, would keep Stabich Fair in the most noble booth of Mr. Barrett. A letter from Norwich dated February 4th, 1788, speaks of Barrett as manager of the Norwich Theatre, and says he had engaged Palmer and Bannister and wanted Mrs. Siddons. In 1790 Barrett was engaged at the Royal Circus, where he made his first appearance on the 16th of April. In 1791 he appeared as *Ranger* at Derby, and afterward played at Nottingham and Margate the same year. "Charity here triumphs over taste," said a letter from Norwich, dated March 14th, 1792, "for Mrs. Barrett's benefit at the theatre overflowed, although her husband performed two principal characters." There is no reason

to suppose that this sarcasm was aimed at Barrett as an actor. It is, perhaps, explained by the fact that Barrett married the daughter of a Norwich alderman, whom he had abandoned for Mrs. Belfield, an

actress. Although Mrs. Barrett was originally announced in Boston as from Covent Garden and the Haymarket, I have not been able to find her name in the bills as Mrs. Belfield, Mrs. Rivers, or her real name, Mrs. Barrett; but she was an actress of experience in the English provinces, as is apparent from the fact that her American *debut* was announced to be made as *Mrs. Beverly* in the "Gamester" on the 2d of January, 1797. For some reason "She Stoops to Conquer" and the "Waterman" were substituted for the "Gamester" and the "Upholsterer," and in consequence she actually appeared in Boston for the first time two days later as *Mrs. Sullen* in the "Beaux' Stratagem." The change of bill had the effect of hastening the American *debut* of Mr. Williamson, the singer, who made his first appearance as *Tom Tug*. David Williamson was a singer of repute at Covent Garden, where he was first heard February 26th, 1791, as *Bob*, the miller, in the "Woodman." One of the critics said of him on this occasion that he had a sound, clear voice, and had only to learn a more skilful management of it to become an acquisition to the stage. He also appeared during his first season at Covent Garden as *Maleager* in "Alexander the Little," and the *Rustic* in "Rosina." Another first appearance in Boston that was deferred in consequence of the change of bill was that of Mrs. Allen, which was announced for *Termagant* in the "Upholsterer." Mrs. Allen had played in New York and Albany in 1785-6. She made her Boston *debut* on the 6th of January as *Lady Fallal* in "Variety." Miss Broadhurst, from the Philadelphia and New York theatres, was also engaged and made her first appearance in Boston on the 4th as *Leonora* in the "Padlock." There were no further introductions until the 25th, when Miss Eleanor Westray made her first appearance as the *Prince of Wales* in the "Battle of Hexham." She

afterward became Mrs. Darley, the wife of the actor recorded in this volume as Darley, Jr. When the "Road to Ruin" was given on the 10th of February, Mr. Fawcett, who had been with the company at the Boston Theatre, played *Sulky*, and Miss Gowen, who previously appeared as *Joan* in the "New French Deserter," had the little part of *Sophia*. The other names that occur in the bills during the season, apart from the performers in the pantomimes, were Wilson, Sprague and Clough, who made themselves useful in minor roles.

Although the company was not to be compared with that at the Boston Theatre, the season was made a memorable one

BUNKER HILL.

General Warren	Mr. Barrett
Colonel Prescott	Mr. S. Powell
Colonel Putnam	Mr. Hughes
Governor Gage	Mr. Marriott
Lord Percy	Mr. Williamson
General Howe	Mr. Dickenson
Colonel Harman	Mr. Fawcett
American Grenadier	Mr. Wilson
Colonel Abercrombie	Mr. Taylor
Elvira	Mrs. Barrett
Anna	Mrs. Hughes
Principal Mourner	Miss Broadhurst

by the successful production of two dramas on Revolutionary themes. The first of these was the "Battle of Bunker Hill," by John Burk, an Irishman, who had arrived in Boston early in 1796. A report was circulated soon after his arrival that a reward for his arrest had been offered by the

British government, but the *Columbian Centinel* denied this, saying he had fled not from prosecution, but from persecution. "He is a gentleman of talents and modesty," the *Centinel* added, "and his principles of government are rational and republican." This "deplorable" play, as Dunlap calls it, was first produced on the 20th of February, 1797, and enjoyed the unprecedented run of nine nights during the season to crowded houses. There is no difference of opinion as to the houses. "They have brought out a new play," Williamson wrote in his letter to Hodgkinson, "called 'Bunker's Hill,' a tragedy, the

most execrable of the Grub Street kind; but from its locality in title, the burning of Charlestown and peppering of the British, which are superadded to the tragedy in pantomime, to the utter disgrace of Boston theatricals, has brought full houses." The praise of the *Centinel* was as unstinted as Williamson's condemnation was sweeping and severe. "[*"Bunker Hill*" is not less unrivalled as a play," said that journal, "than it has been unequalled in the history of military glory." The play was offered to Hodgkinson for production in a let-

BURK'S LETTER TO HODGKINSON.

Dear Sir,

From a wish that you should be possessed of my play as early as possible, I have preferred sending on the original copy rather than wait to have a fair one transcribed—where it was incomplete I have written and made it good, interspersing such remarks as, from seeing the effect in representation, appeared to me serviceable in getting it up. It was played seven nights successively, and on the last night was received with the same enthusiasm as on the first—it revived old scenes, and united all parts of the house. Mr. Powell intends it for a stock play, and it will be represented on all festivals—such as 4th July, 19th June, &c. It will be played here in a few nights again, immediately after Columbus. The lines marked by inverted commas are those spoken. [The hill is raised gradually by boards extended from the stage to a bench. Three men should walk abreast in it, and the side where the English march up, should for the most part be turned towards the wings; on our hill there was room for eighteen or twenty men, and they were concealed by a board painted mud colour, and having two cannon painted on it—which board was three feet and a half high. The English marched in two divisions from one extremity of the stage, where they ranged, after coming from the wings, when they

come to the foot of the hill. The Americans fire—the English fire—six or seven of your men should be taught to fall—the fire should be frequent for some minutes. The English retire to the front of the stage—second line of English advance from the wing near the hill—firing commences—they are again beaten back—windows on the stage should be open to let out the smoak. All the English make the attack and mount the hill. After a brisk fire, the Americans leave works and meet them. Here is room for effect, if the scuffle be nicely managed. Sometimes the English falling back, sometimes the Americans—two or three Englishmen rolling down the hill. A square piece about nine feet high and five wide, having some houses and a meeting-house painted on fire, with flame and smoak issuing from it, should be raised two feet distance from the horizon scene at the back of your stage, the windows and doors cut out for transparencies—in a word, it should have the appearance of a town on fire. We had painted smoak suspended—it is raised at the each wing, and is intended to represent Charlestown, and is on a line with the hill, and where it is lowest. The fire should be played skilfully (this puts one in mind of Bottom playing Moonshine) behind this burning town, and the smoak to evaporate. When the curtain rises in the fifth, the appearance of the whole is

ter that Dunlap printed as "too great a curiosity" to be suppressed; but Hodgkinson returned it, partly through the terms demanded by the author, and finally refused it altogether, in consequence of Dunlap's

good—Charlestown on fire, the breastwork of wood, the Americans appearing over the works and the muzzles of their guns, the English and the American music, the attack of the hill, the falling of the English troops, Warren's half-descending the hill and animating the Americans, the smook and confusion, all together produce an effect scarce credible. We had a scene of State-street—if you had one it would not be amiss—we used it instead of the scene of Boston Neck—it appears to me you need not be particular, but the hill and Charlestown on fire. We had English uniforms for men and officers. You can procure the coats of some company at New-York, which dresses in red. Small cannon should be fired during the battle, which continued with us for twelve or fifteen minutes. I am thus prolix that you may find the less difficulty in getting it up—it is not expensive, and will always be a valuable stock piece. I should not wonder if every person in New-York, and some miles around it, should go to see it represented. There will no doubt be some who will call in question your prudence in getting up this piece, as being not in favour of England. Those are blockheads, and know not the public opinion in America. Boston is as much divided as New York—party was forgotten in the representation of it. Others there are who will endeavour to prejudice you against its merit; of them I shall say nothing. You have the play and can judge for yourself—my reason for mentioning the latter description of men is, that a man from Boston, who pretends to criticise without knowing how to *spell*, has been industrious in depreciating the value of my piece in Boston, and I conceived it not improbable that he would act in the same manner in New-York. When he found it

had succeeded, he ascribed its success alone to its locality. This man took a letter to you from Mr. Barrett. I send you the prologue and elegy.

After consulting Mr. Barrett, who was delicate in advising, lest he should be thought partial to one interest or the other, I have concluded to charge you one hundred guineas for the copy, seventy of which I request you will send to Mr. Barrett immediately on receipt of the piece, the remaining thirty on the fourth night of representation. Mr. Barrett thinks it will run ten nights in succession at New-York. I think not of printing it for one year, when I do I shall dedicate it to the President. Mr. Bates has sent on to me for a copy. I am in treaty with Mr. Wignell. The terms shall not be lower than with you. I shall send you on from time to time such pantomimes and entertainments as I shall arrange, on reasonable terms. I have three at present, which I shall send on when you please, as cheap as you can get a pirated copy of a farce. My new tragedy, entitled Joan of Arc, or the Maid of Orleans, is ready for representation. Excuse this wretched scrawl, it has been written too hastily.

JOHN BURK.

We had our hill on the left side of the stage—the painting of Charlestown on fire should not be seen till the fifth act. If there is anything you would wish to be informed on further, by directing a line to me, you shall receive the speediest answer. As I look on this only as the *basis* of a future negotiation, I shall not be averse to abate something of my demand, if you think it high, though I am tolerably certain you will clear four thousand dollars in its run only.

opposition, to whom its scenic effects were an abomination, as is clearly indicated by his sneer—"how to play a tragedy." The scenery, by the way, was by Audin, and the dirge in the transformation was sung by Miss Broadhurst as the principal mourner, assisted by Mrs. Pick, Miss Elizabeth Westray—who became successively Mrs. Villiers and Mrs. Twaits—Miss Gowen, Miss Westray and Miss Eleanor Westray as mourners. Burk made \$2,000 by the production in Boston. The play was printed, but the dedication was to Aaron Burr, not to the President, as the author intended. As a play it has little literary or dramatic merit.

Two months after the production of "Bunker Hill" another American play, "West Point Preserved," was brought out at the Boston Haymarket. This piece was

WEST POINT PRESERVED.

written by an American, "the late William Brown, well known to amateurs of science and poesy."

As Mr. Brown did not live to see the production of his drama, the proceeds of the "author's night" were given to his sisters. Dunlap does not mention this production at all, notwithstanding it was played six nights in succession and antedated his "André" by a year. Only the prologue, which was spoken by Mr. Barrett, was printed.

Washington	Mr. Barrett
La Fayette	Mr. Taylor
Arnold	Mr. Powell
Greene	Mr. S. Powell
Knox	Mr. Fawcett
Hamilton	Mr. Hughes
Robertson	Mr. Dickenson
Humphreys	Mr. Clough
Volunteer	Mr. Simpson
Messenger	Mr. Sprague
Major André	Mr. Williamson
Mrs. Arnold	Mrs. Simpson
Louisa	Miss Gowen
Honoria	Mrs. S. Powell

PROLOGUE.

When first indignant of the wrongs they
bore,
Your valiant sires explor'd this distant shore,
Thro' pathless oceans undismay'd

And found fair Freedom in the boundless
waste.

From meagre famine, and the savage foe,
Their hardy souls experienced many a woe;
Till thro' the devious wilds they forc'd their
way,

Mr. Powell displayed as much vigor in bringing out new English pieces and pieces new to Boston as he showed tact in the production of American dramas, but his selections did not always approve his judgment. His first new piece, Richard Griffith's "Variety," is an

And op'd the darkling forest to the day.
 Here each new sun their growing power
 beheld,
 To the wild wood succeeds the fertile field;
 Before the hamlet and the town remove
 The thorny thicket and the gloomy grove;
 From distant climes adventurous barques resort,
 And various nations crowd each rising port.
 But still, the arts of polished life unknown,
 Each formal visage wore a gloomy frown;
 In bigot bonds th' imprisoned thought confined,
 Stern superstition held the captive mind.
 Few pleasures were allowed to soften toil,
 'Twas sin to laugh, and hardly safe to smile.
 The buskined muse they never could endure,
 Perhaps too rigid, and perhaps too poor.
 But when fair science spread her radiant
 light,
 Dark superstition sought her native night.
 Then, first each breast immortal Shakspeare
 fired;
 All read the scenes—to view all they desired.
 Hence into being rose Columbia's stage,
 The cherished offspring of a liberal age.
 And now since commerce to the genial
 gale
 Spreads o'er each watery world her wealthy
 sail,
 On canvas pinions circles every zone,
 To make the treasures of a world your own,
 These splendid seats your attic taste has
 rais'd,
 Are nobly patronized, as justly prais'd;
 Here youth and age their leisure hours employ,

On scenes of useful woe or harmless joy.
 Born on Columbia's shore, a bard, this
 night,
 Plumes his young wing, and tempts a daring
 flight;
 With native notes presumes to please the ear,
 And force from patriot eyes the tender tear.
 Deep in your minds the well-known tale's
 engraved,—
 A hero sacrificed—a traitor saved.
 From disappointed justice Arnold flies,
 And oh! hard fate! the noble André dies,
 Though pleas'd that heaven preserved th'
 important post,
 The prized palladium of Columbia's coast,
 Not sternest veterans e'er the tale relate,
 But pour a pitying tear on André's fate.
 Be yours this night to rear, with fost'ring
 hand,
 The rare production of your native land;
 With just applause the toils of genius crown,
 The scene, the fable and the bard your own,
 Thus warm'd in approbation's ripening ray,
 Shall future bards their scenic power display,—
 Your venial faults, your glorious deeds rehearse,
 With comic wit or tragic charm of verse.
 Columbian Shaksperes shall adorn the age—
 Columbian Garricks grace Columbia's stage.
 Then shall the full resounding trump of fame,
 To earth's remotest bounds your praise proclaim;
 On distant shores your envied sons declare
 The first in genius, freedom, arts and war—
 Till e'en proud Europe deign to learn from
 you,
 And the Old World be lessoned by the New.

illustration. It was without plot or characterization, and had failed at Drury Lane fifteen years before. The second of his new pieces, Morton's comedy, the "Way to Get Married," had been produced at the Boston Theatre on the night that the Haymarket opened. The cast was not printed with the advertisements. Powell's production of Holcroft's "Man of Ten Thousand" anticipated its first performance by Williamson's company by a week. Then came MacNally's farce,

NEW BOSTON PRODUCTIONS—CASTS.

ABSENT MAN.

Dr. Gruel Mr. Hughes
Welldon Mr. Dickenson
Capt. Slang Mr. Fawcett
Coxcomb Mr. Clough
Frank Mr. Simpson
Robin Mr. S. Powell
Shatterbrain Mr. Taylor
Mrs. Junkett Mrs. Simpson
Miss Frolic Mrs. Hughes
Landlady Mrs. Allen
Flavia Miss Westray

COLUMBUS.

Harry Herbert Mr. Barrett
Alonzo Mr. S. Powell
Dr. Dolores Mr. Simpson
Bribon Mr. Hughes
Roldan Mr. Marriott
Valverde Mr. Wilson
Moscow Mr. Cunningham
Columbus Mr. Taylor
Orozimbo Mr. Williamson
Solasco Mr. Fawcett
Catulpo Mr. Dickenson
Cuto Mr. Sprague
Nelti Miss E. Westray
Cora Mrs. Barrett

DUPLICITY.

Mr. Osborn Mr. Barrett
Old Vandervelt Mr. Hughes
Sir Hornet Armstrong, Mr. Kenny
Squire Turnbull Mr. Simpson
Timid Mr. S. Powell
Scrip Mr. Taylor
Sir Harry Portland Mr. Williamson

Miss Barbara Mrs. Hughes
Melissa Miss Westray
Mrs. Trip Mrs. Allen
Clara Forrester Mrs. Barrett

LOUIS XVI.

Louis Mr. Barrett
Orleans Mr. Simpson
Peasant Mr. Dickenson
Sauterre Mr. Hughes
Marat Mr. Fawcett
Robespierre Mr. Taylor
Pelletier Mr. S. Powell
Cleri Mr. Clough
Dauphin Miss Westray
Princess Royal Mrs. S. Powell
Princess Elizabeth, Mrs. Simpson
Queen Mrs. Barrett

MAN OF TEN THOUSAND.

Torrington Mr. S. Powell
Hairbrain Mr. Powell
Sir Pertinax Pitiful, Mr. Fawcett
Lord Laroon Mr. Taylor
Maj. Rampart Mr. Marriott
Consol Mr. Hughes
Curfew Mr. Dickenson
Hudson Mr. Wilson
Herbert Mr. Simpson
Lady Taunton Mrs. Hughes
Annabel Miss Westray
Girl Mrs. Marriott
Olivia Mrs. S. Powell

ROMANCE OF AN HOUR.

Sir Hector Mr. Hughes
Col. Ormsby Mr. Fawcett
Brownlow Mr. Dickenson

Orson Mr. S. Powell
Pillage Mr. Clough
Bussora Mr. Simpson
Lady Di Mrs. Simpson
Jenny Miss Gowen
Zeliday Miss Westray

THREE AND THE DEUCE.

Three Singles Mr. Barrett
Taffline Mrs. Barrett

VARIETY.

Com. Broadside Mr. Marriott
Capt. Seafort Mr. Williamson
Sir Tim. Valerian Mr. Hughes
Lord Frankly Mr. Taylor
Major Seafort Mr. Powell
Charles Steady Mr. Dickenson
Sir Fred'k Fallal Mr. Wilson
Mr. Mosely Mr. S. Powell
Harriet Temple Mrs. S. Powell
Lady Fallal Mrs. Allen
Lady Frankly Mrs. Hughes
Mrs. Buckle Mrs. Pick
Lady Courtney Mrs. Simpson

ZORINSKI.

Zorinski Mr. Barrett
Cassimer Mr. Taylor
Witski Mr. Simpson
O'Carrah Mr. Fawcett
Radzano Mr. S. Powell
Amalekite Mr. Hughes
Rodansko Mr. Dickenson
Nacho Mr. Clough
Zarus Mr. Williamson
Winifred Mrs. Barrett
Rarb Westray
Re Powell

"Retaliation," originally acted at Covent Garden in 1782. It was played in Boston only once, and there is no cast of it. The success of the season among the English pieces was Morton's "Columbus," which was played five nights in succession, rivalling the two American plays in popularity. It may be that the piece called "Columbus," which Hodgkinson produced at Hartford in 1795 was "Tannius," under another name. In that case, this was the first production of the kind in Delaware. This so-called historical play was originally acted at Covent Garden in 1792 with great success. The episode of *Cora* and *Alonzo*, which was very pleasing, was taken from Marmontel's "Incas." Mr. Morton scarcely succeeded in the introduction of the manners and customs of the native Peruvians and Mexicans into his play, but the characters of *Harry Herbert*, *Dr. Dolores* and *Bribon* greatly contributed to the success of the piece. Another of Morton's plays, "Zorinski,"

PANTOMIMES AND BALLETS—CASTS.

CLEMENCY OF CHARLEMAGNE.
Charlemagne Mr. Val
Rowland Mr. Spinacuta
Renault Mr. Francisquy
Alard Mr. Fawcett
Guichard Mr. Sevens
Richard Mr. Dickenson
Clara Mad. Val

COOPER.

Martin Mr. Val
Cosin Mr. Francisquy
Father Cap Mr. Dubois
Baillif Mr. Sevens
Miller Mr. Amean
Fanchette Mad. Val

GARDEN OF LOVE.

Tircio Mr. Francisquy
Palemont Mr. Bowen
Alexis Mr. Sevens
Cupid Master Shaffer
Collette Miss Gowen

Finette Mad. Sevens
Estelle Mad. Val

MIRZA AND LINDOR.

Mondor Mr. Val
Commander Mr. Lege
Valet Mr. Cunningham
Mrs. Mondor Mrs. Pick
Mondor's Friend . Mr. Francisquy
Mirza Mad. Val
Negro Woman . . . Mad. Lege

NEW FRENCH DESERTER.

Alexis Mr. Francisquy
Jean Louis Mr. Powell
Bertrand Mr. Lege
Montariel Mr. Dubois
General Mr. Taylor
Mayor Mr. S. Powell
Aid Mr. Marriott
Louisa Mad. Val
Joan Miss Gowen
Martin Mad. Lege
Mad. de Clairville . Mrs. Pick

SPORTSMAN OUTWITTED.

Damon Mr. Francisquy
Squire Mr. Val
Phoebe Mad. Val

WHIMS OF GALATEA.

Paris Mr. Francisquy
Dorilas Mr. Horier
Alexis Mr. Sevens
Strephon Mr. Dickenson
Palemon Mr. Val
Dametus Mr. Sprague
Cupid Master Shaffer
Sylvia Mrs. Pick
Laura Mad. Sevens
Phyllis Miss Gowen
Pastora Miss Harrison
Phyllida Young Lady
Galatea Mad. Val

WOOD CUTTERS.

William Master Shaffer
Joseph Master Gowen

was also produced, this one certainly for the first time in America. It was founded on the then recent abduction of the King of Poland, Stanislaus being introduced under the name of *Casimer*. It was originally acted at the little theatre in the Haymarket in 1795. "Zorinski" was produced for Mr. Simpson's benefit, whose bill also included Hugh Kelly's "Romance of an Hour." The production of Preston's "Louis XVI" was due to Mr. Fawcett, who had it "altered by a citizen of Boston." For his first benefit Mr. Barrett brought out Prince Hoare's comic drama, the "Three and the Deuce." It was then a recent Haymarket success, and turned upon the close resemblance of three brothers. The remaining pieces new to Boston were Holcroft's "Duplicity" and Jackman's "Divorce."

This season was remarkable for the number of pantomimes and ballets that was produced, beginning with "Mirza and Lindor" on the opening night. Nearly all these pieces were of French origin, the noteworthy exceptions being the "Siege of Quebec," acted at Covent Garden as early as 1760, but of which there is no Boston cast, and the "Indian War Feast," by Burk, produced on his last benefit night, but also without the cast. A feature was made of the appearance of a Boston boy, only 8 years old, as *Thomas* in the "Wood Cutters."

The casts of the more important of the familiar pieces are given as the best means of showing the strength of the company and the

HAYMARKET CASTS OF FAMILIAR PIECES.

AGREEABLE SURPRISE.		Fringe	Miss Westray	Polyperchon . . .	Mr. S. Powell
Sir Felix	Mr. Hughes	Cowslip	Mrs. Pick	Perdiccas	Mr. Dickenson
Compton	Mr. Williamson	—			
Eugene	Mr. Dickenson	ALEXANDER THE GREAT.			
Chicane	Mr. Marriott	Alexander	Mr. Barrett	Clytus	Mr. Marriott
John	Mr. S. Powell	Hephestion . . .	Mr. Williamson	Thessalus	Mr. Wilson
Lingo	Mr. Simpson	Lysimachus . . .	Mr. Hughes	Eumenes	Mr. Smith
Laura	Miss Broadhurst	Cassander	Mr. Taylor	Statira	Mrs. S. Powell
Mrs. Cheshire . .	Mrs. Allen			Sysigambis	Mrs. Allen
				Parisatis	Mrs. Hughes
				Roxana	Mrs. Barrett

initial work of actors and actresses, whose names are a part of the history of the American theatre. Mr. Barrett, it will be observed, had

HAYMARKET CASTS OF FAMILIAR PIECES.

ANIMAL MAGNETISM.

Doctor Mr. Simpson
La Fleur Mr. Powell
De Lancy Mr. Williamson
Jeffrey Mr. S. Powell
Constance Miss Westray
Lisette Mrs. Pick

BATTLE OF HEXHAM.

Gondibert Mr. Barrett
Prince of Wales, Miss E. Westray
La Varenne Mr. Taylor
Fool Mr. S. Powell
Barton Mr. Marriott
Drummer Mr. Dickenson
Fifer Mr. Wilson
Robber Mr. Williamson
Corporal Mr. Hughes
Gregory Mr. Simpson
Adeline Mrs. S. Powell
Queen Mrs. Simpson

BEAUX' STRATAGEM.

Archer Mr. Barrett
Aimwell Mr. Taylor
Boniface Mr. Hughes
Gibbet Mr. Williamson
Freeman Mr. Wilson
Foigard Mr. Marriott
Scrub Mr. Simpson
Sullen Mr. Dickenson
Lady Bountiful Mrs. Powell
Dorinda Mrs. Hughes
Cherry Miss Westray
Gipsev Miss Harrison
Mrs. Sullen Mrs. Barrett

DEUCE IS IN HIM.

Col. Tamper Mr. S. Powell
Maj. Belford Mr. Fawcett
Dr. Prattle Mr. Powell
Mad. Florival Mrs. Hughes
Bell Miss Westray
Emily Mrs. Simpson

EVERY ONE HAS HIS FAULT.

Norland Mr. Marriott
Sir Robert Mr. Williamson
Solus Mr. Hughes

Harmony Mr. Fawcett
Placid Mr. Simpson
Hammond Mr. Wilson
Porter Mr. Dickenson
Edward Miss Gowen
Irwin Mr. S. Powell
Miss Wooburn Mrs. Hughes
Mrs. Placid Mrs. Simpson
Miss Spinster Mrs. Powell
Lady Eleanor Mrs. S. Powell

GEORGE BARNWELL.

Barnwell Mr. S. Powell
Thorowgood Mr. Marriott
Uncle Mr. Fawcett
Blunt Mr. Hughes
Trueman Mr. Taylor
Maria Mrs. Hughes
Lucy Mrs. Allen
Millwood Mrs. S. Powell

GHOST.

Sir Jeffrey Mr. Fawcett
Capt. Constant Mr. Taylor
Trusty Mr. Hughes
Clinch Mr. S. Powell
Roger Mr. Powell
Belinda Miss Westray
Dolly Mrs. Hughes

HE WOULD BE A SOLDIER.

Col. Talbot Mr. Fawcett
Sir Oliver Oldstock Mr. Hughes
Capt. Crevelt Mr. Taylor
Count Pierpont Mr. Powell
Mandeville Mr. Dickenson
Amber Mr. S. Powell
Johnson Mr. Williamson
Wilkins Mr. Clough
Caleb Mr. Simpson
Lady Oldstock Mrs. Allen
Harriet Miss Westray
Mrs. Wilkins Mrs. Simpson
Betty Miss Gowen
Nancy Miss Harrison
Charlotte Mrs. S. Powell

IRISH WIDOW.

Sir Patrick O'Neal Mr. Barrett

Kecksey Mr. Powell
Bates Mr. Fawcett
Thomas Mr. Simpson
Nephew Mr. Dickenson
Footman Mr. Clough
Whittle Mr. Hughes
Mrs. Brady Mrs. Barrett

IRISHMAN IN LONDON.

Mr. Frost Mr. Hughes
Colloony Mr. Fawcett
Edward Mr. Williamson
Capt. Seymour Mr. Dickenson
Cymon Mr. S. Powell
Delany Mr. Simpson
Caroline Mrs. Hughes
Harriett Miss Westray
Cubba Mrs. Simpson

LOVE MAKES A MAN.

Don Lewis Mr. Barrett
Don Antonio Mr. Simpson
Don Charino Mr. Hughes
Carlos Mr. Fawcett
Don Duart Mr. Taylor
Sancho Mr. Williamson
Don Manuel Mr. Dickenson
Governor Mr. Clough
Don Dismallo Mr. S. Powell
Louisa Mrs. Barrett
Elvira Miss Westray
Honorio Miss Harrison
Angelina Mrs. S. Powell

MERCHANT OF VENICE.

Shylock Mr. Barrett
Bassanio Mr. Williamson
Gratiano Mr. Taylor
Launcelot Mr. Simpson
Old Gobbo Mr. Hughes
Solanio Mr. Wilson
Lorenzo Mr. Dickenson
Leonardo Mr. Smith
Antonio Mr. Marriott
Jessica Miss Broadhurst
Nerissa Mrs. Hughes
Portia Mrs. Barrett

MOUNTAINEERS.

Octavian Mr. Taylor

the lead in high comedy, and occasionally appeared in what was called, in the stilted language of the time, the tragic walk. Among his parts

HAYMARKET CASTS OF FAMILIAR PIECES.

Bulcazin Mr. Williamson
Violet Mr. S. Powell
Kilmallock Mr. Fawcett
Roque Mr. Hughes
Sadi Mr. Simpson
Floranthe Mrs. Hughes
Zorayda Mrs. S. Powell
Agnes Miss E. Westray

PADLOCK.

Diego Mr. Simpson
Leander Mr. Williamson
Mungo Mr. Powell
Ursula Mrs. Powell
Leonora Miss Broadhurst

QUAKER.

Steady Mr. Simpson
Solomon Mr. Powell
Easy Mr. Dickenson
Lubin Mr. Williamson
Floretta Mrs. Hughes
Cecilia Mrs. Powell
Gillian Miss Broadhurst

QUALITY BINDING.

Mr. Lovel Mr. Fawcett
Col. Modish Mr. Taylor
Lord Simper Mr. S. Powell
Sir William Wealthy, Mr. Simpson
John Mr. Dickenson
William Mr. Clough
Plainwell Mr. Barrett
Mrs. Lovel Mrs. Hughes

RAGE.

Gingham Mr. Barrett
Darnly Mr. S. Powell
Sir George Gauntlet, Mr. Fawcett
Hon. Mr. Savage . . Mr. Simpson
Sir Paul Perpetual . . Mr. Hughes
Flash Mr. Dickenson
Sig. Cygnet . . Mr. Francisquy
Lady Sarah . . . Mrs. Barrett
Clara Sedley . . . Miss Westray
Mrs. Darnly . . . Mrs. S. Powell

ROAD TO RUIN.

Harry Dornton . . . Mr. Taylor

Old Dornton . . . Mr. Marriott
Silky Mr. Hughes
Sulky Mr. Fawcett
Milford Mr. Dickenson
Mr. Smith Mr. Wilson
Officer Mr. Smith
Goldfinch Mr. S. Powell
Widow Warren . . . Mrs. Allen
Jenny Mrs. Hughes
Mrs. Ledger . . . Mrs. Marriott
Sophia Miss Gowen

RULE A WIFE AND HAVE A WIFE.

Duke Mr. Taylor
Copper Captain . . . Mr. Barrett
Don Juan Mr. Fawcett
Cacafojo Mr. Hughes
Sancho Mr. Clough
Alonzo Mr. Dickenson
Old Woman Mr. Simpson
Maid Mr. S. Powell
Leon Mr. Williamson
Margaretta . . . Mrs. S. Powell
Altea Mrs. Simpson
Clara Miss Westray
Lady Miss Harrison
Estifania Mrs. Barrett

SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Simpson
Sir Oliver . . . Mr. Fawcett
Charles Surface . . . Mr. Barrett
Joseph Surface . . Mr. Williamson
Crabtree } . . . Mr. Hughes
Moses }
Sir Benjamin . . . Mr. S. Powell
Rowley Mr. Dickenson
Snake Mr. Clough
Mrs. Candour . . . Mrs. Simpson
Lady Sneerwell . . . Mrs. Hughes
Maria Miss Westray
Lady Teazle . . . Mrs. Barrett

SHE STOOFS TO CONQUER.

Young Marlow . . . Mr. S. Powell
Hardcastle Mr. Hughes
Hastings Mr. Taylor
Sir Charles Marlow, Mr. Marriott
Diggory Mr. Dickenson

Tony Lumpkin . . . Mr. Simpson
Mrs. Hardcastle . . Mrs. Simpson
Miss Hardcastle . . Mrs. S. Powell
Miss Neville . . . Mrs. Hughes
Pimple Mrs. Marriott

SUSPICIOUS HUSBAND.

Ranger Mr. Barrett
Strickland Mr. Marriott
Frankly Mr. Taylor
Bellamy Mr. Dickenson
Jack Meggot . . . Mr. Powell
Buck Young American
Tester Mr. Simpson
Servant Mr. Cunningham
Mrs. Strickland . . Mrs. Simpson
Clarinda Mrs. S. Powell
Jacintha Miss Westray
Lucette Mrs. Pick
Landlady Mrs. Marriott
Milliner Miss Harrison

UPHOLSTERER.

Quidnunc Mr. Hughes
Razor Mr. Simpson
Pamphlet Mr. Powell
Buck Mr. Wilson
Belman Mr. Taylor
Rovewell Mr. Marriott
Feeble Mr. Dickenson
Harriet Miss Westray
Termagant Mrs. Allen

WATERMAN.

Tom Tug Mr. Williamson
Bundle Mr. Hughes
Robin Mr. Simpson
Mrs. Bundle . . . Mrs. Powell
Wilhelmina Mrs. Pick

WERTER.

Werter Mr. Barrett
Sebastian Mr. Fawcett
Lathrop Mr. Dickenson
Albert Mr. Williamson
Laura Miss Harrison
Charlotte Mrs. S. Powell

not included in these casts were *Sheva* in the "Jew," *Don Juan* in the pantomime of that name, *Henry Dubois* in the "Destruction of the Bastile," and *Signor Arionelli* in the "Son-in-Law" for his last benefit. On that occasion Mrs. S. Powell delivered a poetic address on the immortal Washington. Miss Broadhurst was, of course, *Rosina* in Mrs. Brooke's opera, and *Wowski* in "Inkle and Yarico," with Mrs. S. Powell as *Yarico*. When "Columbus" was repeated on the 3d of April, Mr. Powell played *Harry Herbert*, and Mrs. S. Powell was *Cora*. Madame Spinacuta made her only appearance during the season as *Donna Anna* in "Don Juan" for Mr. Francisquy's benefit. Mrs. Barrett played the heroines to the detriment of Mrs. S. Powell, and Miss Westray made her mark in walking ladies. But the success of the company as a whole was not great; and Mr. Powell, according to Mr. Williamson of the Boston Theatre, was not always able to pay salaries. The result was that he gave up his lease at the close of the season, and the company was scattered. Mr. Barrett played *Tangent* and Mrs. Barrett *Julia Faulkner* in the "Way to Get Married" at Newport on the 22d of November, 1797, in which they were assisted by Mr. Hallam as *Dashall*, Mr. Simpson as *Toby Allspice*, Mrs. Simpson as *Lady Sorrel*, Miss Westray as *Clementina*, and Miss Eliza Westray as *Fanny*. Miss Westray played *Cowslip*, Miss Eleanor Westray *Laura*, and Miss Eliza Westray *Fringe* in the "Agreeable Surprise" the same night. The Boston Haymarket having passed into the control of Mr. Hodgkinson, who gave a Summer and Autumn season, the Simpsons and the Misses Westray appeared with the New York company, as did also Mr. and Mrs. S. Powell, Mr. Fawcett and Mrs. Pick. The house was afterward used as a Summer theatre until it was finally abandoned.

CHAPTER XIX.

A RHODE ISLAND INTERLUDE.

HARPER AGAIN AT PROVIDENCE AND NEWPORT—THE PROVIDENCE SEASON—BOSTON PLAYERS THE PERFORMERS—MRS. ALLEN—HARPER'S SECOND COMPANY—A QUEER ASSORTMENT—MR. AND MRS. TUBBS—MISS ARNOLD'S FIRST APPEARANCE.

AFTER Mr. Harper relinquished the acting management of the Boston Theatre he returned to Rhode Island and gave brief seasons at Providence and Newport in the Summer of 1796. The Providence engagement began on the 6th of June and lasted far into September, the brief Newport season, which was for five nights only, being confined to the last week in August and the first week in September. Previous to Harper's return and for a few nights after his departure the Newport Theatre was occupied by the Francisquy troupe of pantomimists, who presented harlequinades at intervals from the 7th of July to the 7th of September. The company included, besides its ordinary complement of Frenchmen, Mr. and Mrs. Durang, Mr. Roberts, Mr. Tompkins, Mr. Hallam, from Virginia, and Madame Gardie. On the last night of the season, for Mr. Durang's benefit, these bold players attempted the "Beaux' Stratagem" and "Poor Soldier," Durang playing *Archer*, and Mrs. Durang *Cherry* and *Kathleen*. While this feeble force was entertaining the Newport amusement lovers, Harper gave performances three times a week at Provi-

dence with a part of the company that had been at the Boston Theatre under his stage direction.

On his opening night in Providence Mr. Harper spoke an Occasional Address, and produced as the play of the evening Mrs. Cowley's comedy, "A Bold Stroke for a Husband." The afterpiece

LIST OF PERFORMANCES—*Providence.*

1796.

- June 6—Bold Stroke for a Husband
Mrs. Cowley
13—Jew Cumberland
Village Lawyer . . . Macready
20—Better Late Than Never, Andrews
Who's the Dupe? . Mrs. Cowley
27—Farm House Kemble
Two Philosophers.
Farmer O'Keefe
July 4—Richard III Shakspeare
Monody to the Chiefs.
11—Mountaineers Colman, Jr
Wrangling Lovers Lyon
18—Belle's Stratagem . Mrs. Cowley
Ghost Mrs. Centlivre
Aug. 8—Road to Ruin Holcroft
Son-in-Law O'Keefe
(Mr. Taylor's benefit.)
11—Rivals Sheridan
Catharine and Petruchio
Shakspeare
(Mrs. S. Powell's benefit.)
Sept. 10—Midnight Hour . Mrs. Inchbald
Oscar and Malvina.
Newport.
Aug. 24—Grecian Daughter Murphy
Spoiled Child Bickerstaff
31—Such Things Are . Mrs. Inchbald
Inkle and Yarico Colman, Jr

was not named in the advertisement in the *Providence Gazette*.

A complete list of the performances is of course unattainable, but this is not so much to be regretted, as the plays and the players and consequently the casts were in the main repetitions of the previous season at the Boston Theatre. Singing between the pieces, by Miss Sully and Mrs. Pick, was often a feature. The only new name that occurred in the bills during the season was that of Mrs. Allen, who appeared as the *Widow Warren* in the "Road to Ruin" for Mr. Taylor's benefit. She was announced as from the theatres of New York, Philadelphia and Quebec. Mrs.

Allen also played *Patty* in "Inkle and Yarico" at Newport. I give casts of six pieces not included in those of the Boston repertory, four of which were played at Providence and two at Newport. In a few

of the casts there were changes in consequence of the absence of the Williamsons, Mrs. Arnold and Mrs. Baker. Among these Mrs. Hughes played *Aura* in the "Farm House" instead of Mrs. Williamson; Mr. Harper succeeded Mr. Williamson as *Sheva* in the "Jew," and Mrs. S. Powell was *Eliza* instead of Mrs. Arnold; Taylor was *Mervin*, Kenny *Draco*, Harper *Carrol*, and Mrs. Harper *Malvina* in "Oscar and Malvina" instead respectively of Harper, Taylor, Williamson and Mrs. Williamson; Mrs. Harper was *Little Pickle* in the "Spoiled Child," and Hamilton was *Snarl*, Hughes *Sheepface*, and Mrs. Ashton *Mrs. Scout* in the "Village Lawyer" instead respectively of Taylor, Villiers and Mrs. Baker. When the season closed, the Boston players returned, but Mr. and Mrs. Harper, however, remained in Rhode Island.

It was not until the Spring of 1797 that Mr. Harper felt himself strong enough to begin giving regular performances in the two Rhode

PROVIDENCE AND NEWPORT CASTS—1796.

Providence.	Providence.	Newport.
MIDNIGHT HOUR.		GRECIAN DAUGHTER.
General Mr. Hughes	Mrs. Ledger Mrs. Ashton	Evander Mr. Harper
Marquis Mr. S. Powell	Milliner Miss Harrison	Dionysius Mr. Kenny
Nicholas Mr. Ashton	Sophia Mrs. S. Powell	Melanthon Mr. Ashton
Ambrose Mr. Clarke	—	Philotus Mr. Ratcliffe
Matthias Mr. Kenny	SON-IN-LAW.	Arcus Mr. Taylor
Sebastian Mr. Taylor	Cranky Mr. Kenny	Calippus Mr. Clarke
Julia Mrs. Hughes	Vinegar Mr. Hughes	Perdiccas Mr. Durang
Cicely Mrs. Ashton	Bouquet Mr. Harper	Phocian Mr. S. Powell
Flora Mrs. Pick	Orator Mum . . . Mr. S. Powell	Eurixene Miss Harrison
ROAD TO RUIN.	Idle Mr. Ashton	Euphrasia Mrs. S. Powell
Mr. Dornon Mr. Kenny	Bowket Mr. Taylor	—
Goldfinch Mr. S. Powell	Sig. Arionelli . . . Mrs. Pick	SUCH THINGS ARE.
Sulky Mr. Harper	Dolce Miss Harrison	Mr. Howard Mr. Harper
Milford Mr. Ashton	Cecilia Mrs. Hughes	Sir Luke Tremor . . Mr. Hughes
Silky Mr. Hughes	—	Sultan Mr. Ashton
Mr. Smith Mr. Ratcliffe	WHO'S THE DUPE?	Elvirus Mr. S. Powell
Jacob Mr. Clarke	Old Doiley Mr. Hughes	Lord Flint Mr. Kenny
Harry Dornon . . . Mr. Taylor	Granger Mr. S. Powell	Twineall Mr. Taylor
Mrs. Warren Mrs. Allen	Sandford Mr. Kenny	Arabella Mrs. S. Powell
(Her first appearance.)	Servant Mr. Ratcliffe	Aurelia Miss Harrison
Jenny Mrs. Hughes	Gradus Miss Harrison	Lady Tremor Mrs. Hughes
	Charlotte Mrs. Chambers	

Island capitals. He began at Newport, the performance of the 12th of April being announced as the last night but one, but between

LIST OF PERFORMANCES—*Newport.*

1797. .
 Mar. 28—Deuce is in Him Colman
 Devil to Pay Coffey
 April 5—Love in a Village . . Bickerstaff
 Trick Upon Trick . . . Yarrow
 12—Rosina Mrs. Brooke
 Ghost Mrs. Centlivre
 Spoiled Child . . . Bickerstaff
 (Mrs. Tubbs' benefit.)
 May 2—West Indian Cumberland
 Ghost.

the 5th and 12th the "Mountain-eers" was played, with Harper as *Octavian*. On the 24th of April the company was at Providence, where "Love in a Village" and the "Lying Valet" were produced, the cast of the opera in the two cities being identical. The stay in

Providence was short, as Harper was again performing in Newport on

LOVE IN A VILLAGE.

Justice Woodcock . Mr. Kenna
 Sir William Meadows . Mr. King
 Young Meadows . Mr. Harper
 Eustace Mr. Peters
 Hodge Mr. Tubbs
 Hawthorn Mr. Rose
 Rosetta Mrs. Tubbs
 Madge Mrs. Harper
 Deborah Mrs. Kenna
 Lucinda Mrs. Peters

the 2d of May.

In order to show the rather remarkable force with which he was working, I give casts of four of the pieces—

LYING VALET.

Sharp Mr. Harper
 Guttle Mr. Kenna
 Trippet Mr. Peters
 Cook Mr. Tubbs
 Gayless Mr. King
 Melissa Mrs. Harper
 Mrs. Gadabout . . Mrs. Kenna
 Mrs. Trippet . . . Mrs. Peters
 Kitty Pry Mrs. Tubbs

"Love in a Village," the same in both theatres; the "Lying Valet," as played in Providence; and the "West Indian" and the "Ghost"

WEST INDIAN.

Belcour Mr. Harper
 Stockwell Mr. King
 Capt. Dudley . . . Mr. Rose
 Charles Dudley . . Mr. Callen
 Fulmer Mr. Peters
 Maj. O'Flaherty . . Mr. Kenna
 Charlotte Rusport . Mrs. Harper
 Lady Rusport . . . Mrs. Kenna
 Louisa Dudley . . . Mrs. Peters

produced on the

2d of May.

Mrs. Tubbs had her benefit on the 12th of April, when she appeared as *Rosina*, while Miss Arnold, a

GHOST.

Sir Jeffrey Constant . Mr. King
 Capt. Constant . . . Mr. Rose
 Trusty Mr. Kenna
 Clinch Mr. Peters
 Roger Mr. Harper
 Belinda Mrs. Peters
 Dolly Mrs. Harper

young girl of ten years, was announced for *Little Pickle*, with songs. This, however, was not the young actress' first appearance in a speaking part, as on the 5th she was in the bill for *Solomon Smack* in "Trick upon Trick." She had probably been acting in a mild way even before this season, as the *Eastern Herald*, speaking of an entertainment given by the Tubbses at Portland, Me., early in the previous December, alluded to "the beautiful Miss Arnold, whose powers as an actress command admiration." If, therefore, the Newport announcement fails to fix the date of Miss Arnold's formal *debut* as an actress, the line in which our *Little Pickle* was called "a young miss of ten years" may be accepted as establishing the year of the birth of the future Mrs. Poe as 1787. Although the Tubbs family accompanied Harper to Providence, there was evidently a rupture before the return to Newport, as the same night that the company played the "West Indian" and the "Ghost" at the theatre, Mr. and Mrs. Tubbs, assisted by Miss Arnold, gave a reading and concert that they called "Oddities after the Manner of Dibdin" at Mrs. Penrose's Hall in Church Street. Tubbs accompanied Mrs. Tubbs and Miss Arnold on the piano and made himself generally useful. The secession of the Tubbses brought Harper's second attempt at management with his own company in Rhode Island to an end.

After the dissolution of Harper's ill-assorted force "the celebrated Mr. Maginnis, from London," gave entertainments at the theatre, beginning on the 6th of June and lasting until the 28th, the last night but one, when the bill was the "Country Girl" and the "Poor Soldier." The company comprised Mr. and Mrs. Harper, Mr. and Mrs. Marshall, Mr., Mrs. and Miss Rowson and Messrs. Kenny, Downie, J. Jones and McKenzie.

CHAPTER XX.

HALLAM, HODGKINSON AND DUNLAP.

AT HARTFORD, 1796—JOHN D. MILLER—THE NEW YORK SEASON OF
1796-7—MRS. SEYMOUR—THE HALLAM RIOT—HALLAM GOES TO
JAIL—"MYSTERIOUS MONK"—"EDWIN AND ANGELINA"—"BOUR-
VILLE CASTLE"—"COMET"—"MAN OF FORTITUDE."

WITH the beginning of Hodgkinson's second season in Hartford, on the 11th of July, 1796, Dunlap's attempt at management as one of the firm of Hallam, Hodgkinson and Dunlap began in earnest. As early as the 4th of July the new manager was at Hartford with the company in anticipation of the opening. He remained in Connecticut until the 19th, by which time he had already advanced between four and five hundred dollars toward the expenses, it being apparent from the receipts on the opening night that Hartford could not afford such an organization. It had been the intention to go to Philadelphia to reopen the old Southwark Theatre, but as neither Hallam nor Hodgkinson offered to assist in the expenses necessary to remove the company and repair the theatre, the plan, which was apparently Dunlap's, was given up. The result was that the Hartford season was prolonged until the 13th of September.

The opening pieces were the "Provoked Husband" and the "Purse." The list of productions comprised nothing that was new, and was without incident except the *debut* of John D. Miller as

Clement in the "Deserted Daughter." Miller was born in New York in 1771, being the son of Philip Miller, a well-to-do German baker. According to Dunlap he was a good-looking young man, but without education or talent. Miller subsequently became a grocer in conjunction with his brother, an orator in Tammany Hall, and an alderman. On the night of his *debut*, Jefferson as *Item*, the attorney, whose clerk *Clement* was, seized Miller in a frenzy of feigned passion and shook him so violently that the young baker's blood boiled, and he threw off the comedian with a vigor that was not feigned. Near the close of the season Hodgkinson wrote to Dunlap a letter in which there are some curious references to the players of the period—Crosby, who was the Richards of previous seasons; Mr. and Mrs. Collins, returned from Charleston, where they had been members of Sollee's company; and Mr. and Mrs. Hughes, who had lately retired from the Boston Theatre. There is a tradition that afterward Crosby and Collins, whose real name was Phipps, quarrelled in Boston, and were preparing to fight a duel when the authorities interfered and imprisoned both, their release being conditioned upon their leaving the State. The

LIST OF PRODUCTIONS.

1796.
 July 11—Provoked Husband . . Vanbrugh
 Purse Cross
 Aug. 1—Jew Cumberland
 Poor Soldier O'Keefe
 3—Road to Ruin Holcroft
 Adopted Child Birch
 5—School for Scandal . . Sheridan
 My Grandmother Hoare
 22—School for Soldiers . . . Henry
 Catharine and Petruchio, Shakspeare
 24—Americans in Algiers
 Mrs. Rowson
 Harlequin's Restoration.
 26—George Barnwell Lillo
 Highland Reel O'Keefe
 29—Inkle and Yarico . . Colman, Jr.
 Lyar Foote
 (Mr. and Mrs. Tyler's benefit.)
 31—Speculation Reynolds
 Adopted Child.
 (Mr. Jefferson and Mrs. Brett's benefit.)
 Sept. 2—Midnight Hour . . Mrs. Inchbald
 Prisoner Rose
 (Misses Brett and Harding's benefit.)
 13—Wonder Mrs. Centlivre
 Shelty's Travels Dunlap
 Waterman Dibdin
 (Mr. Hodgkinson's benefit.)

misunderstanding with Tyler to which Hodgkinson alludes was smoothed over, Crosby rejoined the company the next season in New York, and Collins, "from England," was engaged while the season was in progress. The allusion to Mr. Hallam at Newport might convey the impression that he was performing there with part of the company. Such, however, was not the case, the Newport Théâtre at the time

HODGKINSON TO DUNLAP.—*Dear Sir:* I received your favor. The terms of the Collins's are 28 dollars *pr. week*, she finding her own wardrobe, which I think cheap. Crosby is wanted principally for the Irishman, and as that line is to be supplied by Collins, there is not occasion for him. Hughes is a favorite actor in Boston in the old Comic Character, *a line we want*.

His wife is a decent, sprightly actress. I beg you to use your own discretion in all these things. You cannot estimate Mr. Tyler's loss beyond what I should, as a man of ability, but I never did nor never shall prize the services of any man who can forfeit the good opinion I labored to entertain of him, in so open a manner as he has done. I think the late misunderstanding a premeditated plan and carried even to the pitch of insult, that the Play and Farce I had fixed on and publicly given out I meant to take for my Benefit, he took and *would have*, or take *none*, even after he had thrown and I won his Right. I am opposed to every principle of unfair monopoly as man can be, but at the same time confess, I believe it the first instance where a Manager had not the power of withdrawing any piece he choose for himself in his own property, and I hope while I am concerned will be the last.

Add to which, the entire music of the Opera was by right my own private property, 'tho I had given it sometime ago to the House, a circumstance that he was perfectly apprised of, and that had not given it out for

a stock night, because I meant to take it. I suppose on Mr. Tyler's arrival in New York, you will hear his expectations from himself: I will neither *make terms with him* nor offer him any; only this—I was upwards of TWO YEARS in the Company on 16½ dollars weekly, and I don't yet see that he earns or deserves *more*, nor so much as I did. This I will allow; I think he ought to have as much as any male member of the Company.

I remitted to Mr. Hallam, at Newport, last Monday, 70 dollars, requesting him to Husband it for the necessities of the Company with economy, and if not sufficient I would send him more. I also sent to Nicolai Jr., 20 dollars to Boston, that he might be enabled to join the Company on its commencement in New York. My Balance in hand at present is 700 dollars, so you see I have enough for every purpose. The Rent is 316. Friday night was unfortunate from *very bad weather* when we expected the *greatest* House there had been, had the day prov'd favorable.

Monday, *Inckle and Yarico* and *Lyar*—Mr. and Mrs. Tyler 239 dollars 12½ cents; charges 190 dollars.

Wednesday, *Speculation* and *Adopted Child*, Jefferson and Mrs. Brett, 220 dollars 25 cents; charges 190 dollars.

Friday, *Midnight Hour* and *Prisoner*: Miss Brett and Miss Harding, 130 dollars.

I close next Friday.

Your Friend Sincerely,

JNO. HODGKINSON.

being occupied by the French troupe of pantomimists in which Francisquy, Val, Dubois, Durang and Madame Gardie were the principal performers. In addition to the stock pantomimes, then very popular, a number of serious pieces, comedy and opera, were made to do pantomimic duty. Curiously enough, there was a Mr. Hallam with this company, but it is impossible to imagine the New York manager acting *Sam Shroud* in "Jack in Distress," *Harlequin* in "Harlequin Rambler," the *Hairdresser* in "Milliners," and a *Sportsman* in the "Bird Catcher," or, with pantomimic performers, of *Sandy* in "Auld Robin Gray," *Darby* in the "Poor Soldier," and *Aimwell* in the "Beaux' Stratagem." The pantomimic Hallam was probably identical with the Mr. Hallam who was with Bignall and West's company at Richmond in 1792.

Almost immediately after the return of the Old American Company from Hartford to New York the theatre was reopened, the season lasting from the 26th of September, 1796, to the 16th of June, 1797. An opening address, written by Mr. Miln, was spoken by Mr. Hodgkinson. The productions were strictly within the line

HARTFORD, 1796—SPECIMEN CASTS.

CATHARINE AND PETRUCHIO.	Capt Fitzroy . . . Mr. Munto	Wilhelmina . . Mrs. Hodgkinson
Petruchio . . . Mr. Hodgkinson	Dermot . . . Mr. Hodgkinson	WONDER.
Baptista . . . Mr. Johnson	Father Luke . . . Mr. Johnson	Don Felix . . . Mr. Hodgkinson
Hortensio . . . Mr. Cleveland	Bagatelle . . . Mr. Cleveland	Col. Briton . . . Mr. Tyler
Tailor . . . Mr. Leonard	Boy . . . Master Stockwell	Don Lopez . . . Mr. Johnson
Music Master . . . Mr. Woolls	Darby . . . Mr. Jefferson	Don Pedro . . . Mr. Munto
Biondello . . . Mr. Munto	Norah . . . Miss Brett	Gibby . . . Mr. Cleveland
Pedro . . . Mr. Lee	Kathleen . . Mrs. Hodgkinson	Frederick . . . Mr. Miller
Grumio . . . Mr. Jefferson		Alguazil . . . Mr. Woolls
Bianca . . . Mrs. Munto	WATERMAN.	Vasquez . . . Mr. Leonard
Curtis . . . Mrs. Brett	Tom Tug . . . Mr. Tyler	Lissardo . . . Mr. Jefferson
Catharine . . . Mrs. Johnson	Bundle . . . Mr. Johnson	Flora . . . Mrs. Brett
POOR SOLDIER.	Mr. Wick . . . Mr. Leonard	Isabella . . . Mrs. Tyler
Patrick . . . Mr. Tyler	Robin . . . Mr. Jefferson	Inis . . . Mrs. Munto
	Mrs. Bundle . . Mrs. Brett	Violante . . . Mrs. Johnson

that had been established by previous usage—stock pieces, with occasional performances of recent English successes. This rule was

LIST OF PERFORMANCES—*New York.*

1796.

- Sept. 26—Wonder Mrs. Centlivre
 Poor Soldier O'Keefe
 28—Carmelite Cumberland
 Romp Bickerstaff
 Oct. 1—Jew Cumberland
 Lyar Foote
 3—Road to Ruin Holcroft
 Spoiled Child Bickerstaff
 5—Jane Shore Rowe
 Old Maid Murphy
 7—Battle of Hexham . . Colman, Jr
 Three Weeks After Marriage
 Murphy
 10—School for Soldiers . . . Henry
 Waterman Dibdin
 12—Deserted Daughter . . . Holcroft
 Adopted Child Birch
 14—Inkle and Yarico . . Colman, Jr
 Old Maid.
 17—Mountaineers Colman, Jr
 Rosina Mrs. Brooke
 20—First Love Cumberland
 Farmer O'Keefe
 22—Country Girl Garrick
 Purse Cross
 26—Romeo and Juliet . . . Shakspeare
 Sultan Bickerstaff
 28—Child of Nature . . Mrs. Inchbald
 Children in the Wood . . Morton
 31—Mysterious Monk . . . Dunlap
 Midnight Hour . . Mrs. Inchbald
 Nov. 2—Which is the Man ? . Mrs. Cowley
 No Song No Supper . . . Hoare
 4—School for Scandal . . Sheridan
 Agreeable Surprise . . O'Keefe
 7—Mysterious Monk.
 Catharine and Petruchio
 Shakspeare
 9—Such Things Are . . Mrs. Inchbald
 Waterman.

varied, however, by the amateur management of the new partner, who brought out two of his own pieces and the pieces of two of his cronies during the season. There were some additions to the performers—Miller returned to New York with the company; Martin, as well as Crosby, resumed his old place, and Mrs. Seymour was an acquisition of some importance. She was an illiterate woman, but a great beauty. She made her *debut* as *Narcissa* in "Inkle and Yarico" on the 14th of October. Mrs. Seymour was the substitute for Miss Broadhurst. There was a Mr. Seymour, but as an actor he was of no consequence. Another member of the company this season in small parts was Mr. McGrath, probably Christopher Charles McGrath, comedian. Mr. Collins, who had been with Williamson's company in Boston at the beginning of the

season, made his first appearance as *Kilmallock* in the "Mountaineers" on the 30th of January, 1797. The season was not without incident, but the disorders that attended it reflected little credit either upon the audience or the management. The introduction of liquor into the house during the performance led to a riot on the 2d of November. Two sea captains becoming intoxicated in one of the stage boxes demanded "Yankee Doodle" during the overture to the farce. The audience hissed them, whereupon they threw missiles at the orchestra. A riot was the consequence, the disturbers being dragged from their box, and one turned into the street, the other carried into a dressing-room. Subsequently they attacked the doors of the theatre, aided by a number of sailors, but were finally arrested by the city watch. The managers then made it a rule not to allow the introduction of liquor

- Nov. 11—Surrender of Calais . Colman, Jr
Romp.
14—Belle's Stratagem . Mrs. Cowley
Quaker Dibdin
16—Earl of Essex Jones
Padlock Bickerstaff
18—Young Quaker O'Keefe
My Grandmother Hoare
21—Wheel of Fortune . . Cumberland
My Grandmother.
23—Othello Shakspeare
Rosina.
28—Speculation Reynolds
Children in the Wood.
30—Mountaineers.
Midnight Hour.
Dec. 2—She Stoops to Conquer, Goldsmith
Prize Hoare
5—Provoked Husband . . Vanbrugh
Poor Soldier.
7—Deserted Daughter.
Deserter Dibdin
10—Road to Ruin Holcroft
Adopted Child.
12—Romeo and Juliet.
Spoiled Child.
14—As You Like It . . . Shakspeare
Farmer.
16—Macbeth Shakspeare
Modern Antiques . . . O'Keefe
19—Edwin and Angelina . . . Smith
Florizel and Perdita . Shakspeare
21—Haunted Tower Cobb
Two Strings to Your Bow
Jephson
23—Much Ado About Nothing
Shakspeare
My Grandmother.
26—Clandestine Marriage
Garrick and Colman
Don Juan.
28—Isabella Southerne
Two Strings to Your Bow.
30—Siege of Belgrade . . . Cobb
Modern Antiques.
31—George Barnwell Lillo
Deserter.

1797.

- Jan. 2—Much Ado About Nothing.
Sultan.
4—Siege of Belgrade.
Two Strings to Your Bow.
6—Man of Ten Thousand . Holcroft
Prize.
9—Alexander the Great Lee
Tell Truth and Shame the Devil
Dunlap
11—Siege of Belgrade.
Old Maid.
13—Man of Ten Thousand.
Highland Reel O'Keefe
16—Bourville Castle Linn
Modern Antiques.
18—Siege of Belgrade.
Tell Truth and Shame the Devil.
20—Bourville Castle.
All the World's a Stage, Jackman
23—Man of Ten Thousand.
No Song No Supper.
25—Bourville Castle.
Two Strings to Your Bow.
27—Siege of Belgrade.
All the World's a Stage.
30—Mountaineers.
Romp.
Feb. 1—Comet Miln
Spoiled Child.
3—Every One Has His Fault
Mrs. Inchbald
Agreeable Surprise.
6—Comet.
Adopted Child.
8—Comet.
All the World's a Stage.
10—Gamester Moore
Waterman.
13—Man of Ten Thousand.
Critic Sheridan
15—Comet.
Rosina.
17—Siege of Belgrade.
Poor Soldier.
20—School for Arrogance . . Holcroft
Children in the Wood.

into the house until the conclusion of the first piece, and respectfully hoped gentlemen would not call for any. A more serious riot occurred on the 29th of March following because of Mrs. Hallam's enforced retirement. Hallam made strenuous efforts to secure his wife's return to the stage, but failing he gave it out that she should play for his benefit. To prevent this, Hodgkinson relieved Dunlap of his duties as the acting manager and announced a code of rules for the ensuing benefits that would enable him to exclude Mrs. Hallam. Hallam refused to assent to these regulations and had them torn down. But even before Hallam took this step there were indications that he and his friends were resolved upon strong measures for Mrs. Hallam's restoration. On the evening after the new regulations were posted in the green-room, Hodgkinson was met by an audible hiss when as *Puff* in the "Critic" he mentioned himself,

as was usual. Hodgkinson resented this by adding to *Puff's* speech: "To be sure, he was goosed, but that's of little consequence; it is not the first time this season that some envious scoundrel has insulted him," and then went on with the part. The trouble between the two actor-managers came to a public issue on the evening of the 29th. When Hodgkinson, who was to play *Colin McLeod* in the "Fashionable Lover," came on the stage, he was greeted with hisses and cries of "Off, off." He was astounded. At this moment Mrs. Hallam entered from the right. She was dressed in black silk, her powdered hair being parted on the top of her head and combed down on each side of her face. She looked, Dunlap says, beauty in distress. The plaudit that greeted her entrance was the first notice Hodgkinson had of her purpose. She held a paper in her hand and courtesied most profoundly. "Out with the

- Feb. 23—Speculation.
Don Juan.
25—Dramatist Reynolds
Prisoner at Large . . . O'Keefe
27—School for Arrogance.
Double Disguise . . Mrs. Hook
March 1—Comet.
Harlequin's Restoration.
3—Chapter of Accidents . Miss Lee
Double Disguise.
6—Siege of Belgrade.
Two Strings to Your Bow.
8—Wheel of Fortune.
Lock and Key Hoare
10—As You Like It.
Lock and Key.
13—Surrender of Calais.
New York Balloon . . . Wignell
15—Deserted Daughter.
New York Balloon.
17—Carmelite.
Lock and Key.
20—Comet.
Double Disguise.
22—Werter and Charlotte . Reynolds
Purse.
Harlequin's Restoration.
24—Child of Nature.
Critic.
25—Young Quaker.
Lock and Key.
27—Siege of Belgrade.
Liar Foote
29—Fashionable Lover . Cumberland
Quaker.
31—Macbeth.
Adopted Child.
April 3—Wonder.
Children in the Wood.
5—Such Things Are.
Adopted Child.
7—Way to Get Married . . Morton
Modern Antiques.
17—Next-Door Neighbors
Mrs. Inchbald
Romp.

- April 17—Highland Reel.
(Mrs. Hodgkinson's benefit.)
19—Way to Get Married.
Poor Soldier.
(Mrs. Tyler's benefit.)
21—Suspicious Husband . . . Hoadly
Alonzo and Imogene.
(Mr. Martin's benefit.)
24—Cymbeline Shakspeare
Lock and Key.
(Mrs. Johnson's benefit.)
26—School for Wives Kelly
All in Good Humor . . . Oulton
Ariadne Abandoned by Theseus.
(Mrs. Melmoth's benefit.)
28—Life's Vagaries O'Keefe
Double Disguise.
(Mr. Jefferson's benefit.)
May 1—Way to Get Married.
Padlock.
3—Midnight Wanderers . . . Pearce
Next-Door Neighbors.
All the World's a Stage.
(Mrs. Seymour's benefit.)
5—Lear Shakspeare
Quality Binding Rose
Mirror Miln
Half an Hour After Supper.
(Mr. Johnson's benefit.)
8—Way to Get Married.
Lock and Key.
(Mr. Woolls' benefit.)
10—Fortune's Fool Reynolds
Selima and Azor Collier
(Mr. Hodgkinson's benefit.)
12—Richard III Shakspeare
Deserter.
(Roberts and Seymour's benefit.)
15—Fontainebleau O'Keefe
Three Weeks After Marriage.
(Mr. Tyler's benefit.)
17—Siege of Belgrade.
Doldrum O'Keefe
(Mrs. Brett and Mrs. King's benefit.)
19—No One's Enemy but His Own
Murphy

rascal," was the cry that came from the pit, but this was superseded by another cry, "Hear Mrs. Hallam." Just then Mr. Hallam, dressed in black, was seen stalking down the stage. He bowed, and addressing the audience asked permission for Mrs. Hallam to read the paper she held in her hand. There being no objection, Mrs. Hallam read her statement, asserting that she had never willingly insulted the public, and claiming that she was wrongfully excluded from her profession. She then retired, leaving Hallam and Hodgkinson on the stage. Both addressed the audience, Hodgkinson, in spite of the hisses that greeted him, succeeding in saying that Mrs. Hallam's withdrawal was the basis of the existing copartnership. This Hallam denied, whereupon Hodgkinson appealed to Philip Ten Eyck, as the bearer of the proposition from Hallam, and Mr. Ten Eyck, who was present, confirmed

Hodgkinson's statement. Hallam's friends, however, were not satisfied, and their anger was raised to a very high pitch when Hodgkinson alluded to the disturbance as a riot. "You are guilty of a riot," exclaimed John Cozine, a leading member of the New York bar, speaking from a box near the stage, "and liable for the consequent damage that may ensue. If Mr. Hallam is aggrieved he has his remedy in a court of justice. You are rioters; you will know to-morrow that the grand jury is sitting."

"It is very hard that the public is not to be indulged with a favorite actress," some one said.

"You are not the public, sir," Hodgkinson aptly said. He was asked whether he would permit Mrs. Hallam to play, and answered, "Never while I have anything to do with the theatre." At last Hallam withdrew in despair, desiring that the play might proceed, and the performance went on to the close without further interruption. On the next play night, however, Hodgkinson was hissed so persistently that he finally retired and did not appear again during the season except for the benefit of Seymour and Roberts, when he played *Richard* in

- May 19—Deaf Lover Pilon
No Song No Supper.
(Mr. Miller's benefit.)
22—Mountaineers.
Tom Thumb, the Great . O'Hara
(Misses Brett and Harding's benefit.)
24—Hamlet Shakspeare
Old Thomas Day.
High Life Below Stairs . Townley
(Mr. Lee's benefit.)
26—Chapter of Accidents.
Tom Thumb.
(Mr. Crosby's benefit.)
29—Love Makes a Man . . . Cibber
First Floor Cobb
(Mr. Faulkner's benefit.)
31—School for Scandal . . Sheridan
Pannel Kemble
(Mr. Hallam, Jr.'s, benefit.)
June 5—Spanish Barber Colman
Rural Merriment Francis
Two Strings to Your Bow.
(Mr. Martin's benefit.)
7—Man of Fortitude . . Hodgkinson
Quality Binding.
Mogul Tale . . . Mrs. Inchbald
(Mr. Johnson's benefit.)
12—Toy O'Keefe
Lock and Key.
(Mr. Hallam's benefit.)
16—Inkle and Yarico.
(Crosby, Woolls, Faulkner and Mrs. Collins'
benefit.)

"Richard III." On the day following Hodgkinson's withdrawal he brought suit against Hallam for breach of covenant. The process was served on the 17th of April, all that was required of Hallam being to indorse his appearance on the writ. This Hallam refused to do and announced his intention to go to jail, which he insisted upon doing. He soon tired of being a martyr, however, and went home. Hodgkinson, in his malice, proceeded to put the woman's faults upon record forever; and then, within a few weeks, in order to secure a share in the lease of the new theatre, known in history as the Park, he agreed to engage both Mr. and Mrs. Hallam as members of the company. The actress returned to the stage on the occasion of the younger Hallam's benefit, playing *Lady Teasle* in the "School for Scandal," and *Beatrice* in Kemble's farce, the "Pannel," which then had its first New York production. As a matter of course, she delivered an Occasional Address,¹ which was written for her by Mr.

¹ MRS. HALLAM'S ADDRESS.

These flattering plaudits can not fail to
raise
A wish to merit such transcendent praise;
It can but be a wish, for ah! my heart
Knows merit could not claim a thousandth
part;
But like the lavish hand of heaven, you
Give largely e'en though nothing should be
due.
O'ercome with joy, my anxious, throbbing
heart,
Disdaining all the little tricks of art,
Conceals those feelings in a grateful breast
Which may be felt but can not be express'd.
Time has now swept ten rolling years away*
Since flattering plaudits graced my first essay;

*This would make her *debut* as late as 1787.

Young, giddy, rash, ambitious and untaught,
You still caress'd, excusing many a fault;
With friendly hand safe led me through the
way,
Where lurking error watches to betray.
And shall I such advantages forego
With my consent? I frankly answer, "No."
I may through inadvertency have stray'd;
But who by folly never was betray'd?
If e'er my judgment play'd the foolish part,
I acted not in concert with my heart.
I boldly can defy the world to say,
From my first entrée to the present day,
Whate'er my errors, numerous or few,
I never wanted gratitude to you.
On your indulgence still I rest my cause;
Will you support me with your kind applause?
You verify the truth of Pope's fine line—
"To err is human; to forgive, divine."

Miln. Although sneered at by Dunlap as an "extraordinary performance," it had at least one merit—it was short. Mrs. Hallam was also announced to appear for Mr. Munto's benefit on the 3d of June, but I have been able to find no record of the performance.

Dunlap's influence upon the productions of the season can only be described as grotesque. Vanity and friendship were his only

MYSTERIOUS MONK.		motives in bring- ing forward the feeble pieces that he put in rehear- sal when the	TELL TRUTH AND SHAME THE DEVIL.	
Ribbemont	Mr. Hodgkinson		Semblance	Mr. Johnson
Manuel	Mr. Tyler		Whitely	Mr. Tyler
Theodore	Mr. Martin		Tom Holton	Mr. Jefferson
Jacques	Mr. Johnson		Susan	Mrs. Hodgkinson
Francis	Mr. Munto			
Countess	Mrs. Melmoth			

season began. His own play, the "Mysterious Monk," produced on the 31st of October, and afterward printed with the title of "Ribbe-

EDWIN AND ANGELINA.		mont, or the Feudal Baron," was Dunlap's third tragedy. It was played only twice, its	BOURVILLE CASTLE.	
—			—	
Edwin	Mr. Tyler		Chas. Bourville, Mr. Hodgkinson	
Ethelbert	Mr. Martin		Guthrum	Mr. Crosby
Walter	Mr. Crosby		Bernard	Mr. Johnson
Edred	Mr. Munto		James	Mr. Jefferson
Hugo	Mr. Miller		William	Mr. McGrath
Sifred	Mr. Hodgkinson		Strabo	Mr. Munto
Angelina	Mrs. Hodgkinson		Alfred	Mr. Tyler
			Marcia	Mrs. Tyler

failure being due to a want of skill in the management of the plot and the insufficiency of the characters and incidents. The afterpiece, "Tell Truth and Shame the Devil," was not played until the 9th of January, and was scarcely more fortunate than the tragedy; but it had the distinction of being produced at Covent Garden May 18th, 1799. It was based on a French piece in one act called "Jerome Pointu," and was also printed. In the "Biographia Dramatica" it is said to be "by no means an unentertaining piece." Dr. Elihu Hubbard Smith, the author of "Edwin and Angelina, or the Bandit," was a young

New York physician who fell a victim to the yellow fever in 1798. The piece was an opera, so called, the music by Pelisier. It had no dramatic merit, and was played only once, but was printed for the author. The last of the pieces by the three cronies was "Bourville Castle," by John Blair Linn. This piece was more successful than any of the others, but Dunlap only mentions its production. The author, who afterward became the pastor of a Presbyterian church in Philadelphia, was a law student in the office of Alexander Hamilton.

Two pieces were produced during the season that have curious histories—one a comedy by William Miln called the "Comet;" the

COMET.	other a drama	MAN OF FORTITUDE.
Plotwell . . . Mr. Hodgkinson	with the title of	Sir Bertrand . Mr. Hodgkinson
Belmont Mr. Tyler	the "Man of	Carlos Mr. Jefferson
Stitch Mr. Lee	Fortitude," the	Peasant Mr. Johnson
John Mr. Leonard	authorship of	Spectre Mr. Tyler
Testy Mr. Johnson		Captive Mrs. Johnson
Jenny Mrs. Hodgkinson		
Lady Candour . Mrs. Seymour	which was assigned to Hodgkinson, but	
Emily Mrs. Johnson	which Dunlap claimed was in fact a piece	

of his own that he had called the "Knight's Adventure." Miln's piece had previously been produced in London for Bannister's benefit as a farce, but it was now re-written and enlarged into a comedy in five acts. Subsequently it was again reduced to a farce in two acts, of which there is an American edition published as late as 1817. Dunlap's piece was in blank verse, which Hodgkinson partly turned into prose, adding the comic character and the lady. It was printed with Hodgkinson's name on the title-page.

The number of new English pieces produced in New York for the first time during the season was not as great as usual, owing, no doubt, to the slovenly way in which the benefits were conducted be-

cause of the managerial quarrels. The pieces that had casts with the advertisements are noticed in the order of their production. Jephson's farce, "Two Strings to Your Bow," had been played by the Philadelphia company, so that the first production of the season new to the American stage was Cobb's "Siege of Belgrade," a comic opera originally acted at Drury Lane. It was presented in New York with new scenery painted by Jefferson. After these came Holcroft's two comedies, "Man of Ten Thousand" on the 6th of January, and "School for Arrogance" on the 20th of February. It is likely the

FIRST NEW YORK PRODUCTIONS—1796-7.

FIRST FLOOR.

Whimsey Mr. Johnson
Young Whimsey . . . Mr. Martin
Monford Mr. Munto
Furnish Mr. Crosby
Simon Mr. Miller
Landlord Mr. Collins
Frank Mr. Seymour
Snap Mr. Lee
Postboy Mr. Leonard
Tartlet Mr. Jefferson
Charlotte Mrs. Seymour
Nancy Mrs. Collins
Mrs. Patty Pan . . . Mrs. Brett

FONTAINEBLEAU.

Lackland Mr. Hallam
Henry Mr. Tyler
Sir John Bull . . . Mr. Johnson
Sir Shinkin Mr. Jefferson
Lapoche Mr. Martin
Col. Epauvette . . . Mr. Hallam, Jr.
Lord Winlove Mr. Munto
Waiters { Mr. Miller
 Mr. Leonard
Robin Mr. Lee
Postboy Mr. McKnight
Jockey Mr. Seymour
French Innkeeper . . Mr. Roberts
Miss Bull Mrs. Johnson
Mrs. Casey Mrs. Melmoth
Nannette Mrs. Collins
Lady Bull Mrs. Brett
Celia Mrs. Seymour
Rosa Mrs. Hodgkinson

FORTUNE'S FOOL.

Capt. Hazard Mr. Martin
Sir B. Blackletter . . Mr. Johnson
Sir Charles Mr. Hallam, Jr.
Orville Mr. Munto
Tom Seymour Mr. Jefferson
Mrs. Seymour Mrs. Melmoth
Miss Uncore Mrs. Brett
Lady Danvers Mrs. Johnson

HARLEQUIN'S RESTORATION.

Harlequin Mr. Martin
Pantaloone Mr. Johnson
Magician Mr. Crosby
Gladiator Mr. Tyler
Lover Mr. Munto
Swiss Servant Mr. Leonard
Landlord Mr. Lee
Clown Mr. Jefferson
Mirth Miss Brett
Pantalina Mrs. Brett
Columbine Mrs. Seymour

LOCK AND KEY.

Ralph Mr. Hodgkinson
Cheerly Mr. Tyler
Vain Mr. Martin
Pages { Miss Harding
 Mast. Stockwell
William Mr. McGrath
Thomas Mr. Munto
Peter Mr. Lee
Brummagem Mr. Johnson
Laura Mrs. Seymour
Dolly Mrs. Munto

Selima Mrs. King
Fanny Mrs. Hodgkinson

MAN OF TEN THOUSAND.

Torrington Mr. Hodgkinson
Herbert Mr. Jefferson
Curfew Mr. Johnson
Consol Mr. Tyler
Major Rampart . . . Mr. Crosby
Lord Laroon Mr. Martin
Hudson Mr. Hallam, Jr.
Sir Pertinax Pitiful . Mr. Munto
Robert Mr. Seymour
Thomas Mr. McGrath
Hairbrain Mr. Hallam
Lady Taunton Mrs. Tyler
Annabel Mrs. Seymour
Girl Mrs. Munto
Olivia Mrs. Johnson

MIDNIGHT WANDERERS.

Marquis de Morelle . Mr. Johnson
Julian Mr. Tyler
Don Pedrazzo Mr. Crosby
Dennis Mr. Martin
Guide Mr. Lee
Gasper Mr. Jefferson
Adelais Mrs. Seymour
Jaquelin Miss Brett
Bercilla Mrs. Munto
Maresa Mrs. Hodgkinson

MOGUL TALE.

Johnny Atkins . Mr. Hodgkinson
Mogul Mr. Tyler

pantomime, "Harlequin's Restoration," previously presented at Hartford, was an old one with a new variation in the name. Prince Hoare's "Lock and Key," of which the first production in New York had been anticipated by the Philadelphia company, although devoid of literary merit, was successful in both cities as it had been at Covent Garden. The "New York Balloon," which the advertisements said had been localized by Mr. Wignell from "A Mogul Tale," was produced in Philadelphia simply as Mrs. Inchbald's farce, so far as the announcements show. The production of Morton's play, the "Way

FIRST NEW YORK PRODUCTIONS—1796-7.

Doctor Mr. Johnson
Fanny Mrs. Hodgkinson

NEW YORK BALLOON.

Johnny Atkins . Mr. Hodgkinson
Dr. Phlogiston . . Mr. Johnson
Omar Mr. Martin
Mustapha Mr. Munto
Selim Mr. Miller
Great Mogul Mr. Tyler
Zaphira Mrs. Seymour
Sheba Miss Brett
Irene Mrs. Munto
Fanny Mrs. Hodgkinson

NEXT-DOOR NEIGHBORS.

Splendorville . . Mr. Hallam, Jr
Manly Mr. Tyler
Blackman Mr. Johnson
Lucre Mr. Munto
Lord Hazard Mr. Miller
Willford Mr. Crosby
Henry Mr. Martin
Bluntly Mr. Jefferson
Lady Caroline . . . Mrs. Seymour
Lady Bridget Mrs. Tyler
Evans Mrs. Brett
Eleanor Mrs. Johnson

OLD THOMAS DAY.

Gammer Gurton . . Mr. Johnson
Dame Turton Mr. Lee
Goody Burton . . . Mr. Jefferson

QUALITY BINDING.

Mr. Level Mr. Tyler
Lord Simper . . . Mr. Hallam, Jr
Colonel Modish . . . Mr. Munto
Sir William Wealthy . Mr. Collins
John Mr. Johnson
Plainwell Mr. Jefferson
William Mr. Seymour
Mrs. Level Mrs. Melmoth

SCHOOL FOR ARROGANCE.

Count Villiers . Mr. Hodgkinson
Sir Paul Peckham . Mr. Johnson
Sir Samuel Sheepy . Mr. Jefferson
McDermot Mr. Crosby
Dorimont Mr. Tyler
Edmond Mr. Hallam, Jr
Picard Mr. Martin
Lady Peckham . . Mrs. Melmoth
Lucy Mrs. Johnson
Lydia Mrs. Seymour

SIEGE OF BELGRADE.

Col. Cohenburg . Mr. Hodgkinson
Leopold Mr. Jefferson
Peter Mr. Munto
Useph Mr. Johnson
Ismael Mr. Seymour
Anselm Mr. McGrath
Michael Mr. Miller
Seraskin Mr. Tyler
Lilla Mrs. Seymour
Ghitta Miss Brett
Fatima Mrs. Munto
Catharine . . . Mrs. Hodgkinson

TWO STRINGS TO YOUR BOW.

Don Pedro Mr. Johnson
Don Sancho Mr. Crosby
Ferdinand Mr. Tyler
Octavio Mr. Martin
Borachio Mr. Munto
Drunken Porter . . . Mr. Lee
Waiter Mr. Miller
Lazarillo Mr. Hodgkinson
Leonora Mrs. Seymour
Maid Mrs. Munto
Donna Clara . . . Mrs. Johnson

WAY TO GET MARRIED.

Tangent Mr. Martin
Toby Allspice . . Mr. Jefferson
Caustic Mr. Johnson
Dashall Mr. Hallam, Jr
McQueery Mr. Crosby
Landlord } . . . Mr. Munto
Jailer }
Shopman Mr. Seymour
Sheriff's Servant } . Mr. Lee
Undertaker }
Ned Mr. Miller
Postillion Mr. McKnight
Caustic's Servant . Mr. Leonard
Bailliff Mr. Roberts
Solicitor Mr. Woolls
Captain Faulkner . Mr. Tyler
Clementina . . . Mrs. Seymour
Lady Sorrel Mrs. Brett
Fanny Mrs. Munto
Julia Faulkner . . Mrs. Johnson

to Get Married," was delayed until late into the regular season, although it was the comedy success of the year both in Boston and Philadelphia. For the benefits there were some new pieces, including Mrs. Inchbald's "Next-Door Neighbors," for Mrs. Hodgkinson, for the first time in New York; "Alonzo and Imogene," a Sadler's Well's production, for Mr. Martin; O'Keefe's "Life's Vagaries," for Mr. Jefferson; the comic opera, "Midnight Wanderers," which had had some vogue at Covent Garden, though not equal to "Hartford Bridge" by the same author, for Mrs. Seymour, for the first time in America; O'Keefe's "Fontainebleau," a satire on the English habit of traveling in France previous to the Revolution, for Mr. Tyler; the same author's "Doldrum," a farce based on the idea of a man sleeping from 1796 to 1803, and his surprise at the changes around him, thus anticipating Rip Van Winkle, for Mrs. Brett and Mrs. King; Murphy's "No One's Enemy but His Own," never played in this country except by the British Military Thespians in Philadelphia in 1778, for Mr. Miller; the Haymarket interlude, "Half an Hour After Supper," for Mr. Johnson; "Fortune's Fool," Reynolds' latest Covent Garden success, for Mr. Hodgkinson, for the first time in America; "Ariadne Abandoned by Theseus," the music by Pelisier, for Mrs. Melmoth; the catch, "Old Thomas Day," for Mr. Lee; John Philip Kemble's "Pannel," a lively and pleasant farce taken from Bickerstaff's "'Tis Well 'Tis No Worse," with Mrs. Hallam as *Beatrice*, for the younger Hallam; Cobb's "First Floor," for Mr. Faulkner, the box-keeper; and the "Mogul Tale," for Mr. Johnson's second benefit.

The familiar pieces were recast to a considerable extent because of the acquisitions of the previous season, the return of Martin and Crosby, and the engagement of Mr. and Mrs. Seymour, Mr. Collins,

RECASTS OF FAMILIAR PIECES—1796-7.

Cockletop Mr. Johnson

previous casts had been preserved, including "All the World's a Stage," "Double Disguise," "Earl of Essex," "Fashionable Lover,"

RECASTS OF FAMILIAR PIECES—1796-7.

Napkin Mr. Crosby
Thomas Mr. Lee
Joey Mr. Jefferson
Mrs. Cockletope . . . Mrs. Brett
Mrs. Camomile . . . Mrs. Tyler
Flounce Miss Harding
Nan Mrs. Munto
Belinda Mrs. Seymour

OLD MAID.

Capt. Cape . . . Mr. Hodgkinson
Harlow Mr. Hallam, Jr
Footman Mr. Leonard
Clerimont Mr. Tyler
Mrs. Harlow . . . Mrs. Tyler
Trifle Miss Harding
Miss Harlow . . . Mrs. Brett

PRISONER AT LARGE.

Old Dowdle Mr. Crosby
Lord Esmond Mr. Collins
Frippon Mr. Martin
Jack Conner . . . Mr. Hallam, Jr
Frill Mr. McGrath
Father Frank . . . Mr. Woolls
Tough Mr. Munto
Landlord Mr. Roberts
Philemon Mr. Miller
Trap Mr. Lee
Muns Mr. Jefferson
Adelaide Mrs. Seymour
Mary Mrs. Munto
Landlady Mrs. Brett
Rachel Mrs. Hodgkinson

PRIZE.

Caddy Mr. Crosby
Juba Mrs. Seymour
Mrs. Caddy . . . Mrs. Brett
Caroline . . . Mrs. Hodgkinson

RICHARD III.

Buckingham . . . Mr. Collins
Tressel Mr. Martin
Catesby Mr. Munto
Stanley Mr. Crosby
Oxford Mr. Seymour
Duke of York . . . Mast. Stockwell
Lord Mayor . . . Mr. Johnson
Duchess of York . . Mrs. Brett

Queen Elizabeth . Mrs. Melmoth
Lady Anne Mrs. Tyler

ROMEO AND JULIET.

Romeo Mr. Hodgkinson
Mercutio Mr. Hallam
Friar Laurence . . . Mr. Tyler
Capulet Mr. Crosby
Montagu Mr. Munto
Prince Mr. Hallam, Jr
Benvolio Mr. Miller
Paris Mr. McGrath
Tybalt Mr. Martin
Peter Mr. Jefferson
Apothecary Mr. Johnson
Lady Capulet . . . Mrs. Tyler
Nurse Mrs. Brett
Juliet Mrs. Johnson

SELIMA AND AZOR.

Azor Mr. Tyler
Scandar Mr. Collins
Ali Mr. Jefferson
Fatima Mrs. Seymour
Lesbia Miss Brett
Fairy Miss Harding
Selima Mrs. Hodgkinson

SUCH THINGS ARE.

Twineall Mr. Martin
Sultan Mr. Hallam, Jr
Sir Luke Tremor . . Mr. Johnson
Elvirus Mr. Miller
Lord Flint Mr. Munto
Zedan Mr. Tyler
Meanright Mr. Jefferson
Lady Tremor . . . Mrs. Brett
Aurelia Mrs. Munto
Arabella Mrs. Johnson

SURRENDER OF CALAIS.

Ribbemont Mr. Martin
John de Vienne . . . Mr. Crosby
O'Carrol Mr. Tyler
King Edward . . . Mr. Hallam, Jr
John D'Aire . . . Mr. Seymour
Harcourt Mr. Miller

THREE WEEKS AFTER MARRIAGE.

Woodley Mr. Miller

Drugget Mr. Johnson
Mrs. Drugget . . . Mrs. Brett
Dimitry Mrs. Tyler
Miss Nancy Miss Brett
Lady Racket . . . Mrs. Johnson

TOM THUMB THE GREAT.

Tom Thumb . . . Mast. Stockwell
Grizzle Mr. Jefferson
Noodle Mr. Martin
Doodle Mr. Munto
Merlin Mr. Collins
Ghost Mr. Lee
Arthur Mr. Johnson
Dollalolla . . . Mrs. Seymour
Huncamunca . . . Miss Brett
Cleora Mrs. Munto
Mustachio . . . Mrs. King
Glumdalca . . . Mr. Crosby

WHEEL OF FORTUNE.

Tempest Mr. Johnson
Woodville Mr. Munto
Harry Mr. Martin
Weazel Mr. Crosby
Jenkins Mr. Miller
Maid Mrs. Munto

WHICH IS THE MAN?

Sparkle Mr. Hallam, Jr
Fitzherbert Mr. Johnson
Belville Mr. Tyler
Tom Mr. Leonard
Harry Mr. Miller
Julia Mrs. Seymour
Kitty Mrs. Munto
Mrs. Johnson . . . Mrs. Brett
Tiffany Miss Harding

WONDER.

Don Felix Mr. Hallam, Jr
Colonel Briton . . . Mr. Tyler
Don Lopez Mr. Johnson
Don Pedro Mr. Munto
Gibby Mr. Martin
Frederick Mr. Miller
Lissardo Mr. Jefferson
Isabella Mrs. Tyler
Flora Mrs. Brett
Inis Mrs. Munto
Violante Mrs. Johnson

"Grecian Daughter," "High Life Below Stairs," "Old Maid," "Prisoner at Large," "Romeo and Juliet," "Selima and Azor," and "Tom Thumb, the Great." Of some of the others there were Boston casts of which only the characters are here given in which there were changes. These casts are important in showing the working strength of the Old American Company during the last full season at the old theatre in John Street.

There were many changes in the pieces that had been played during the previous season and were now repeated, important parts finding new and in some cases inferior representatives, in consequence

CONTRASTED CASTS—CHANGES.

PLAYS.	1796.	1796-7.	PLAYS.	1796.	1796-7.
<i>Adopted Child.</i>			<i>Children in the Wood.</i>		
Sir Bertrand . . . Mr. Cleveland . Mr. Crosby			Sir Rowland . . . Mr. Cleveland . Mr. Crosby		
Flint Mr. Munto . . Mr. Lee			<i>Deserted Daughter.</i>		
Clara Miss Broadhurst . Mrs. Hodgkinson			Chevaril Mr. Hodgkinson . Mr. Martin		
Nell Mrs. Cleveland . Mrs. Brett			Item Mr. Prigmore . Mr. Jefferson		
<i>As You Like It.</i>			Grime Mr. Jefferson . Mr. Munto		
Orlando Mr. Cleveland . Mr. Martin			Lenox Mr. King . . . Mr. Hallam, Jr		
Oliver Mr. Prigmore . Mr. Munto			Clement Mr. Cleveland . Mr. Miller		
Duke Mr. King . . . Mr. Tyler			Betty Mrs. King . . . Mrs. Munto		
Amiens Mr. Tyler . . . Mr. McGrath			<i>Farmer.</i>		
Sylvius Mr. Munto . . Mr. Miller			Blackberry . . . Mr. King . . . Mr. Seymour		
Celia Miss Broadhurst . Mrs. Tyler			Flummery Mr. Martin		
<i>Belle's Stratagem.</i>			Betty Miss Broadhurst . Mrs. Hodgkinson		
Flutter Mr. Hallam, Jr . Mr. Hallam			Louisa Mrs. Johnson . Mrs. Munto		
Sir George . . . Mr. King . . . Mr. Tyler			Landlady . . . Mrs. Munto . . Mrs. Brett		
Courtall Mr. Hallam . . Mr. Hallam, Jr			Molly Mrs. Hodgkinson . Mrs. Seymour		
Saville Mr. Cleveland . Mr. Martin			<i>First Love.</i>		
Dick Mr. Durang . . Mr. Leonard			Billy Bustler . . Mr. Prigmore . Mr. Munto		
Hardy Mr. Prigmore . Mr. Johnson			Wrangler Mr. Cleveland . Mr. Martin		
Lady Frances . . Mrs. Hallam . Mrs. Tyler			Robin Mr. Durang . . Mr. Miller		
Miss Ogle Mrs. Cleveland . Mrs. Seymour			Sabina Rosny . . Mrs. Cleveland . Mrs. Hodgkinson		
Kitty Willis . . . Mrs. Munto . . Mrs. Brett			<i>Hamlet.</i>		
<i>Carmelite.</i>			King Mr. Cleveland . Mr. Munto		
Montgomeri . . . Mr. Cleveland . Mr. Martin			Horatio Mr. Tyler . . . Mr. Martin		
De Courcy Mr. King . . . Mr. Hallam, Jr			Guildenstern . . Mr. Munto . . Mr. Miller		
Raymond Mr. Durang . . Mr. Miller			Bernardo Mr. Lee . . . Mr. Seymour		
<i>Child of Nature.</i>			Gravedigger . . . Mr. Prigmore . Mr. Lee		
Marquis Mr. King . . . Mr. Hodgkinson			Ghost Mr. King . . . Mr. Tyler		
Valentia Mr. Hodgkinson . Mr. Martin			<i>Haunted Tower.</i>		
Mercia Mr. Prigmore . Mr. Johnson			Oakland Mr. King . . . Mr. Johnson		
Marchioness . . . Mrs. Hallam . . Mrs. Johnson			Robert Mr. Prigmore . Mr. Munto		

of the sequestration of Mrs. Hallam, the withdrawal of Mr. Hodgkinson after the Hallam riot, and the retirement from the company of Mr.

CONTRASTED CASTS—CHANGES.

PLAYS.	1796.	1796-7.	PLAYS.	1796.	1796-7.
Lewis	Mr. Johnson .	Mr. Martin	Smith	Mr. Munto .	Mr. Miller
Charles	Mr. Munto .	Mr. McGrath	Sophy	Mrs. Hallam .	Mrs. Hodgkinson
Hugo	Mr. De Moulin .	Mr. Crosby	Mrs. Ledger . .	Mrs. Munto .	Mrs. Tyler
Servant	Mr. Tompkins .	Mr. Leonard	<i>Ramp.</i>		
Lady Elinor . .	Miss Broadhurst .	Mrs. Seymour	Old Cockney .	Mr. Johnson .	Mr. Munto
<i>Inkle and Yarico.</i>			Barnacle . . .	Mr. King . .	Mr. Johnson
Curry	Mr. King . . .	Mr. Hallam	Miss Le Blond .	Mrs. Tyler .	Mrs. Munto
Narcissa	Miss Brett . .	Mrs. Seymour	Penelope . . .	Mrs. Munto .	Miss Brett
Patty	Mrs. Brett . .	Miss Harding	<i>Rosina.</i>		
Yarico	Miss Broadhurst .	Mrs. Johnson	Irishman . . .	Mr. King . .	Mr. Crosby
<i>Lyar.</i>			Rosina	Miss Broadhurst .	Mrs. Seymour
Old Wilding . .	Mr. Johnson .	Mr. Crosby	<i>School for Scandal.</i>		
Elliott	Mr. Cleveland .	Mr. Munto	Joseph Surface .	Mr. King . .	Mr. Tyler
Papillon	Mr. Jefferson .	Mr. Martin	Sir Oliver . . .	Mr. Johnson .	Mr. Crosby
Miss Godfrey . .	Mrs. Cleveland .	Mrs. Munto	Crabtree . . .	Mr. Prigmore .	Mr. Johnson
Miss Grantham .	Mrs. Hallam .	Mrs. Tyler	Sir Benjamin . .	Mr. Cleveland .	Mr. Martin
<i>Mountaineers.</i>			Careless		Mr. Seymour
Kilmallock . .	Mr. King . . .	Mr. Crosby	Trip	Mr. Durang .	Mr. Miller
Ganem	Mr. Cleveland .	Mr. Miller	Maria	Mrs. Cleveland .	Mrs. Seymour
First Muleteer .	Mr. Prigmore .	Mr. Martin	Lady Teazle . .	Mrs. Hallam .	Mrs. Johnson
Second Muleteer .	Mr. Woolls . .	Mr. McGrath	<i>Speculation.</i>		
Floranthe . . .	Mrs. Cleveland .	Mrs. Johnson	Ald. Arable . .	Mr. Prigmore .	Mr. Crosby
Zorayda	Mrs. Johnson .	Mrs. Tyler	Sir Frederick . .	Mr. Cleveland .	Mr. Munto
<i>Much Ado About Nothing.</i>			Vickery	Mr. Durang .	Mr. Leonard
Claudio	Mr. Cleveland .	Mr. Martin	Promptly . . .	Mr. Munto .	Mr. Miller
Antonio	Mr. King . . .	Mr. Crosby	Cecilia	Mrs. Hallam .	Mrs. Seymour
Dogberry . . .	Mr. Prigmore .	Mr. Hallam	<i>Spoiled Child.</i>		
Hero	Mrs. Cleveland .	Mrs. Seymour	Old Pickle . .	Mr. Prigmore .	Mr. Johnson
<i>My Grandmother.</i>			Maria	Mrs. Munto .	Miss Brett
Souffrance . . .	Mr. Cleveland .	Mr. Martin	Susan	Mrs. Durang .	Mrs. Munto
Charlotte . . .	Miss Broadhurst .	Miss Brett	<i>Sultan.</i>		
<i>No Song No Supper.</i>			Solyman	Mr. Cleveland .	Mr. Martin
Frederick . . .	Mr. Tyler . . .	Mr. Munto	Ismene	Miss Broadhurst .	Mrs. Seymour
Thomas	Mr. Durang . .	Mr. Leonard	<i>Werter and Charlotte.</i>		
Crop	Mr. Prigmore .	Mr. Tyler	Sebastian . . .	Mr. Cleveland .	Mr. Martin
Dorothy	Miss Broadhurst .	Mrs. Seymour	Lenthorp . . .	Mr. Johnson .	Mr. Crosby
<i>Purse.</i>			Albert	Mr. Hallam .	Mr. Tyler
Baron	Mr. King . . .	Mr. Johnson	Laura	Mrs. Tyler . .	Mrs. Munto
Theodore . . .	Mr. Cleveland .	Mr. Hallam, Jr	<i>Wheel of Fortune.</i>		
<i>Quaker.</i>			Woodville . . .	Mr. King . .	Mr. Munto
Lubin	Mr. Prigmore .	Mr. Hodgkinson	Harry	Mr. Cleveland .	Mr. Martin
Solomon		Mr. Jefferson	<i>Young Quaker.</i>		
Easy	Mr. Roberts . .	Mr. Munto	Chronicle . . .	Mr. Prigmore .	Mr. Johnson
Floretta	Miss Broadhurst .	Miss Brett	Capt. Ambush .	Mr. Hallam, Jr.	Mr. Tyler
<i>Road to Ruin.</i>			Twig	Mr. Durang .	Mr. Miller
Dornton	Mr. Johnson .	Mr. Crosby	Goliath	Miss Harding .	Mrs. Stockwell
Sulky	Mr. King . . .	Mr. Jefferson	Spatdash . . .	Mr. King . .	Mr. Martin
Millford	Mr. Cleveland .	Mr. Martin	Pink	Mrs. Cleveland .	Mrs. Seymour
			Dinah	Mrs. Hallam .	Mrs. Johnson

Prigmore, Mr. King, Mr. and Mrs. Cleveland and Miss Broadhurst. These changes in the casts are a better index to the changes in the company than can be obtained in any other way.

Some of the minor incidents of the season are worth noting. For Mr. Johnson's benefit Mr. Miln wrote a monologue, called the "Mirror," which was spoken by Mrs. Johnson. It was repeated on Mr. Miller's night. Miller also spoke an address, for which there was no apparent reason. As was Mr. Hodgkinson's custom at his benefits, he gave the "Dissertation on Hobby Horses," with "for this night only, Mr. Hodgkinson's Hobby." Hodgkinson's hobby, it may be assumed, related to the managerial troubles in the theatre. Mrs. Hallam's address, when she made her reappearance for the younger Hallam's benefit, was merely exculpatory; but the young man's championship of his step-mother recalls the effective lines in the introductory address spoken by Hodgkinson when Hallam, Jr., made his *debut* in New York in 1793:

Poor Lewis Hallam, anxious for his son,
With tragic phiz, thus makes his piteous moan—
"Oh! Hodg., my friend, the fatal time draws near
That gives the keenest throes—paternal fear;
O'er the same ground where many years his father
Did, with applause, theatric laurels gather,
My boy, unpractised in the mimic art,
A candidate for favor now must start."
* * * * *
I at his fears endeavored, sirs, to laugh,
But all in vain, for here in his behalf
He swore I trespassed friendship's sacred laws,
If I refused to plead their mutual cause.

When the season closed, Hodgkinson carried the company to Hartford for a brief season of ten nights, and then to the Boston Haymarket, the negotiations for the control of the new theatre, then building in New York, being completed before his departure.

EPILOGUE.

THE abrupt and in some respects inconclusive close of this volume brings with it a regret that I am unable to put a bushel of plums into a peck measure. Before me lies the MS. of chapters telling the story of Bignall and West's company in the South, 1792-7; of the second company of Boston players at Charleston, 1796-7; of the English career of Wignell's recruits for the Philadelphia Theatre—Mrs. Merry, Mr. Cooper, Mr. Warren, Mr. and Mrs. L'Estrange, and Mr. and Mrs. Byrne—and of the first season of the second Philadelphia company. To have included all this would have compelled incompleteness in other respects, thus defeating the main purpose of my self-imposed task. So far as I may be able to tell the "History of the American Theatre," I wish to do it with absolute fulness, so that those who use my volumes will not find it necessary to search out the widely scattered and almost inaccessible sources of information from which I have drawn my material. In my next volume I shall resume the narrative where it is interrupted by the limitations incident to a work of this kind.

END OF THE VOLUME.

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